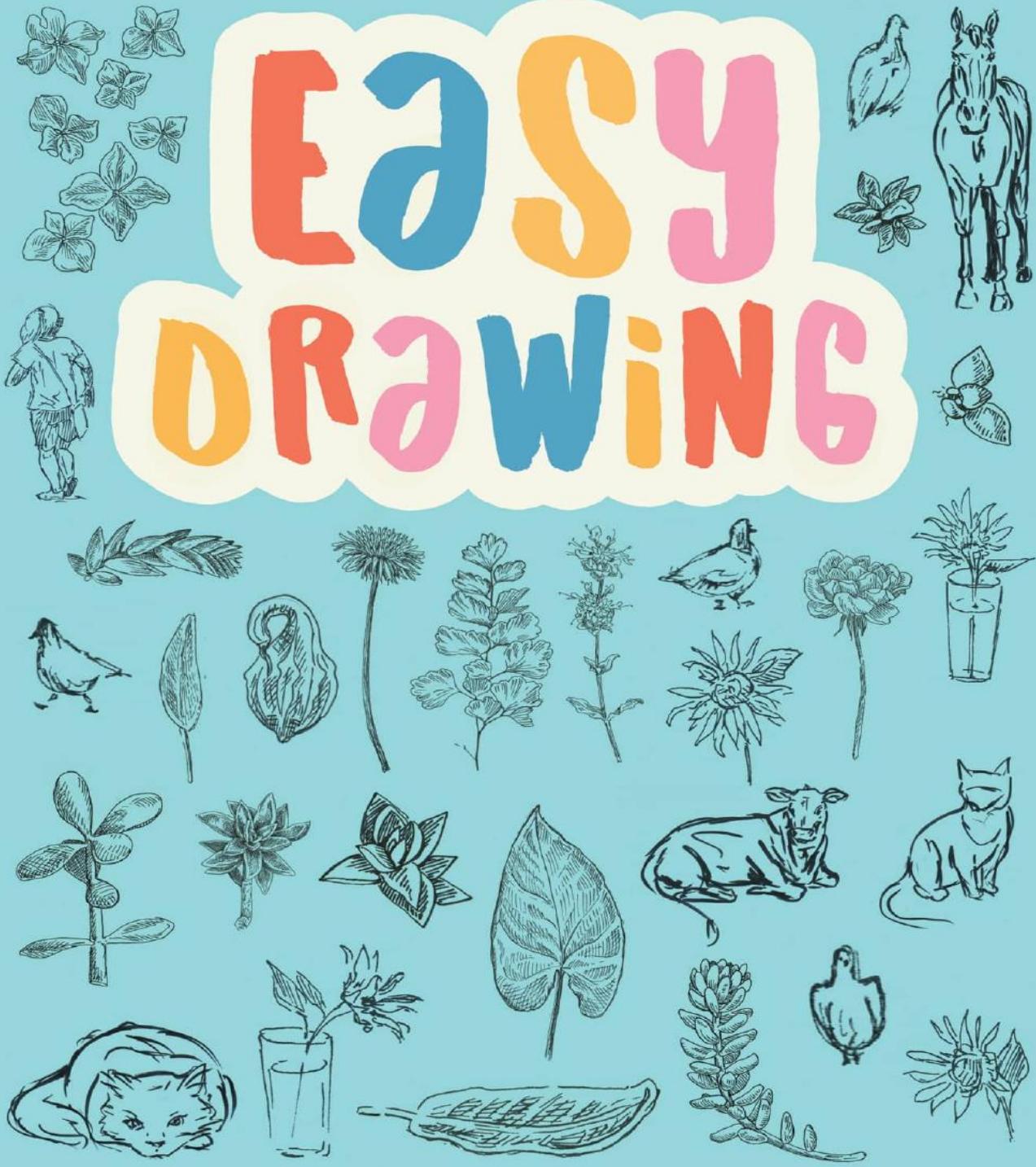


ART MADE EASY

# EASY DRAWING



Simple step-by-step lessons for learning to draw in more than just pencil

CHELSEA WARD

**ART MADE EASY**

# Easy Drawing

CHELSEA WARD

A black rectangular box containing a white signature that reads "Chelsea Foster".

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## About the Author



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## GETTING STARTED

### INTRODUCTION

When my students ask what my last name is, I tell them, “It’s ‘draw’—backwards.” Besides being part of my name, drawing has always been an important part of my life. Some of my earliest memories involve doodling on a yellow legal pad with a pen I snagged from my mom’s purse . . . on the backside of a paper menu at a restaurant with crayons . . . on the metal cabinets in my dad’s shop with chalk.

Years later, I’m still an avid drawer. From “100-Day Drawing Challenges” to filling a hand-bound sketchbook within a month while traveling abroad, drawing is a huge part of my life. It has taken years of practice, countless erased drawings, and many, many embarrassing sketchbooks to develop my own style, grow my skills, and train my eye.

Drawing is a unique type of art making because it’s not limited to just one tool. In my studio, I have a stash of pens in varying tip sizes and colors, along with brushes, inks, markers, watercolor pencils, and more. When traveling, I bring along my trusted fountain pen and water brushes. For much of my work, I finish the piece with watercolors—or even digitally on my computer—but everything starts with a basic pencil drawing.

Just like nearly all art forms and media, drawing starts with the most basic of materials—a simple pencil and a piece of paper. Drawing is a fundamental skill that is the foundation for a whole slew of other art-making methods: watercolor, sculpture, digital art, chalk lettering, oil painting, architecture, comic book illustration, and more. Compared to others, drawing may not be the flashiest of media, but it is arguably the most important.

In this book, you'll find instructions for drawing basics—everything from starting with a simple line to working with shapes to building a complex figure. We'll go through the basics of drawing and work our way through the materials and different methods of drawing various subjects. We'll play with a variety of materials and experiment with different ways to use them. Drawing shouldn't just be limited to one tool, or even to just dry media. A fountain pen sketch can go from just a drawing to an ink-and-wash painting with the help of a paintbrush and a little water. Combining watercolor and pen can lead to unique multimedia discoveries. I'll also show you my tips and tricks for building skills and confidence with drawing—in the studio or on the road.



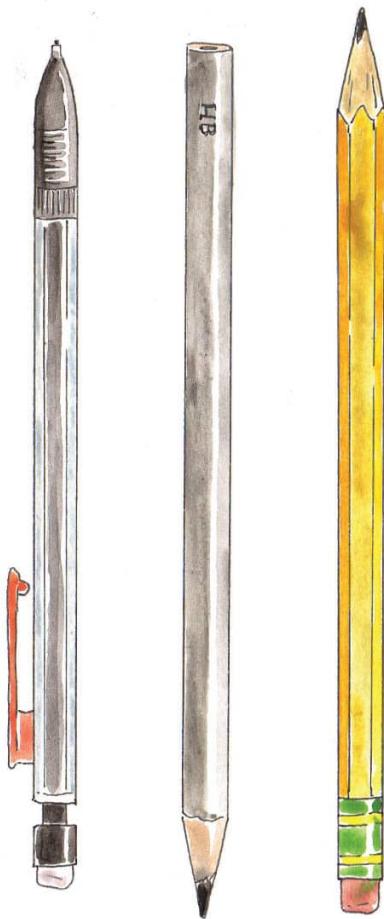
# **DRAWING TOOLS**

With drawing, the options are endless, especially when it comes to supplies. There are so many different and unexpected supplies that you can use—calligraphy brushes, fountain pens, felt-tip markers, charcoal pencils, a stick with loose ink, and more.

## **PENCILS**

There are a variety of good pencils, but never underestimate the usefulness of a basic #2 pencil! There are limits to how dark you can shade with a #2, but for preliminary sketches or just to get an idea down before you forget (or your subject walks, drives, or runs off), #2 pencils are an invaluable tool.

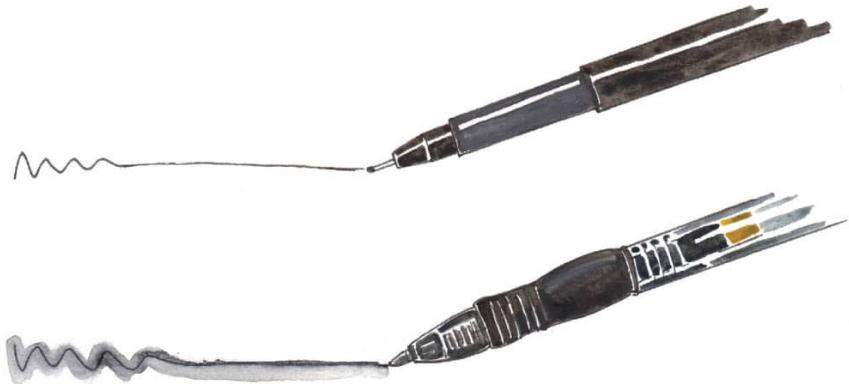
Mechanical pencils are great for sketching and doodling. They are always sharp and easily reloaded with more lead. They are also limited in how dark you can shade, like their cousin the #2, but they're still a great basic to have on hand.



## **WATERPROOF OR WATER-SOLUBLE PENS**

A good, fine-point waterproof pen is a great tool for nearly every drawing situation. Because they're waterproof (or permanent), you don't have to worry about watercolors making the ink run or smear. Waterproof pens can also be used on top of dry watercolor paintings or pencil sketches to add details or emphasis.

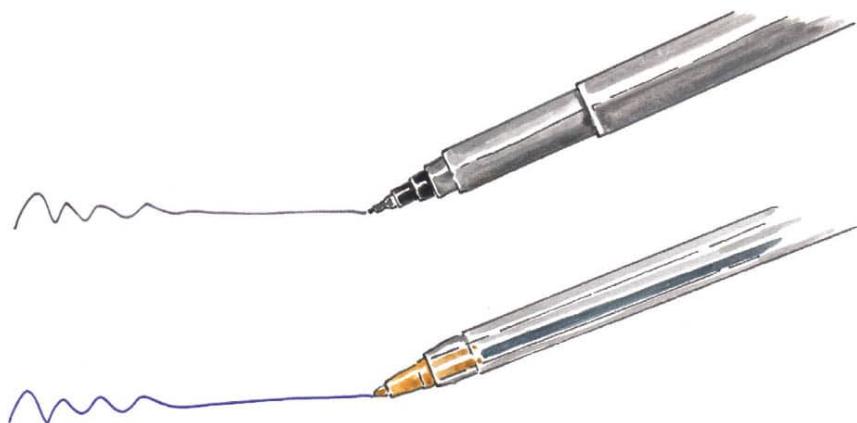
On the other side of the pen spectrum are water-soluble pens—pens with ink that isn't waterproof. With a few brushstrokes of water, you can turn any drawing into an ink-and-wash painting!



## FELT-TIP OR BALLPOINT PENS

Felt-tip pens are great for filling in large spaces with lots of ink quickly, but it can be tricky to control the line thickness. These are great pens for gesture drawings or quick sketches.

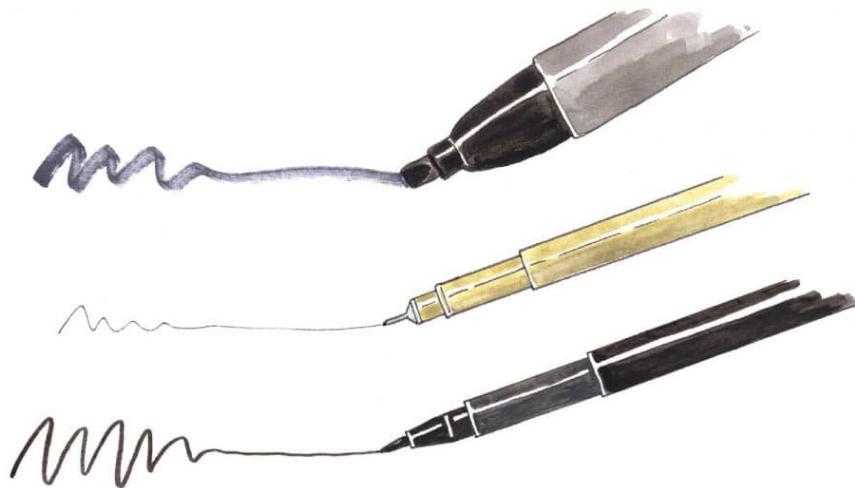
Ballpoint pen ink flows slower and more evenly, so you can have better control. Ballpoint pens also come in very fine points, so you can draw very fine details. You also have the option to turn them into ink-and-wash paintings.



## FINE-TIP, WIDE-TIP & BRUSH-TIP PENS

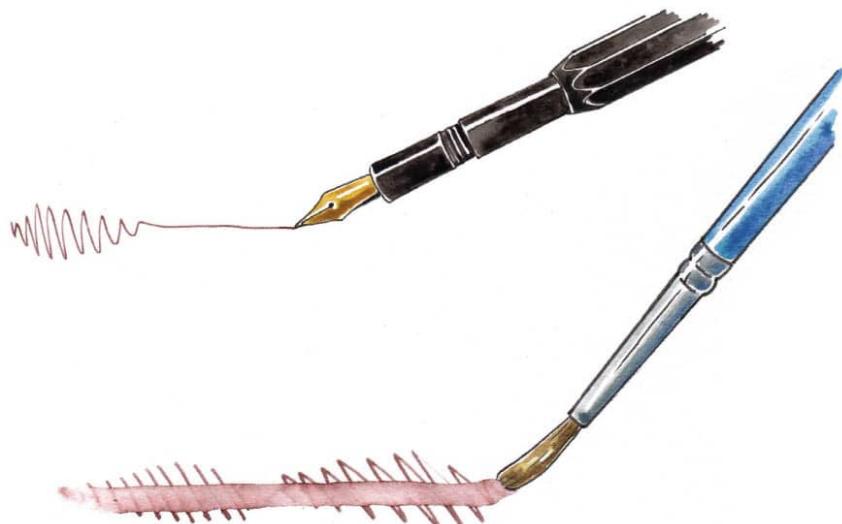
Each brand of pen has its own scale for measuring tip sizes and types. They are available in everything from fine or extra-fine points all the way to medium, wide, and brush tips.

Fine-tip pens or markers are wonderful for very detailed drawings. Medium- or wide-tip pens are fantastic for when you need to fill a larger area with color, and they're also great for quick sketches or drawings. With brush-tip pens, you can change the width of the stroke depending upon how much pressure you apply to the brush tip. With different sizes of brush tips, you can do everything from mimicking a brush-and-ink painting to fine calligraphy lettering, and even loose gesture drawings.



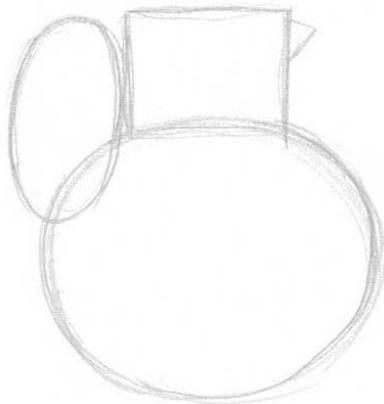
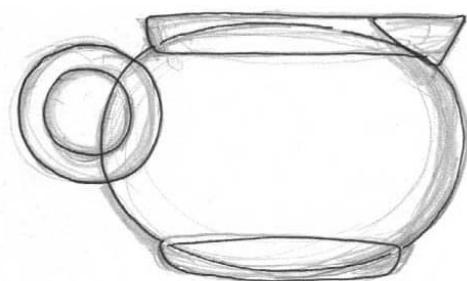
## FOUNTAIN PENS

Fountain pens have great fine points that can give you perfect fine lines for any drawing. Most brands carry a variety of colored ink cartridges, so you can have multiple color options with a quick cartridge change. And just by dipping a paintbrush in water, you can loosen up the ink from the fountain pen and turn your drawing into an ink-and-wash painting.



## DRAWING BASICS

Any object, no matter how complex or odd, is made of simple shapes. Circles, triangles, squares, rectangles, ovals . . . these basic shapes can be used to simplify and break down any object. Pick an object near you (a shoe, potted plant, lamp, chair, etc.).



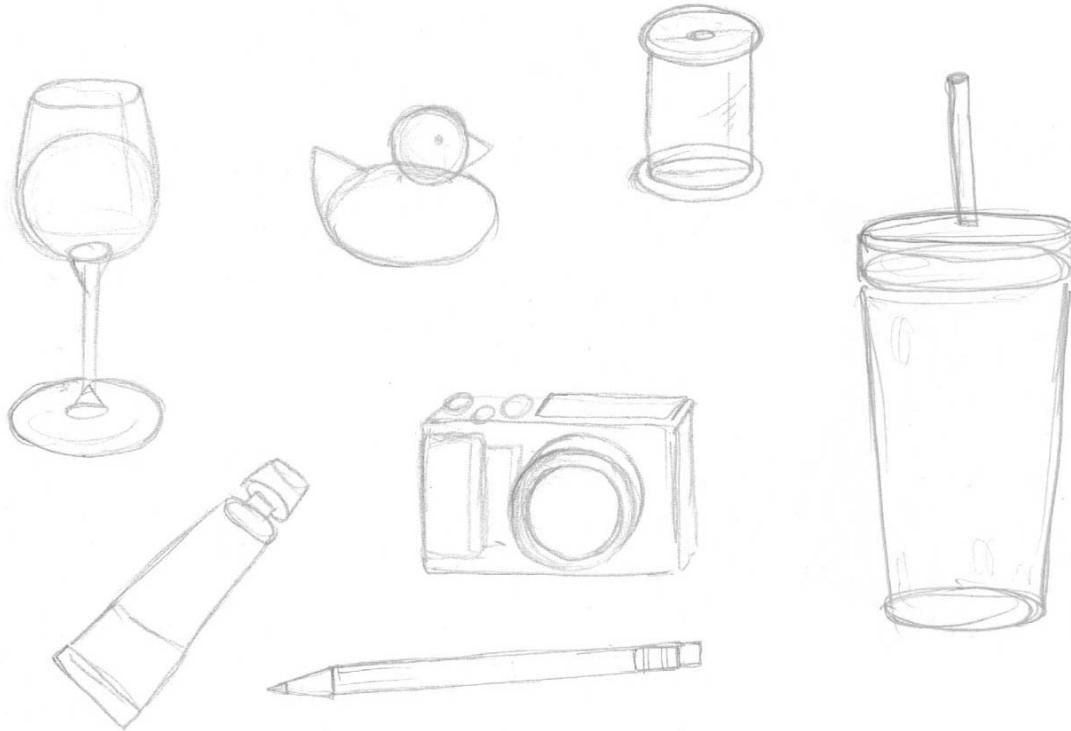
Start by looking for the largest shapes, or the outline of the object, and work your way inward. Note that some outline shapes may overlap each other.



Once you identify the largest shapes, start looking inside. Are there smaller shapes within those initial large shapes? Start sketching those in lightly; don't be afraid of overlapping lines.



Once you have all the secondary shapes in place, start connecting them. Sketch lightly, and add any curves or angles where the shapes meet. You can also start erasing any extra lines from the overlapping shapes.



Start looking for shapes all around you! All objects, plants, animals, and people are just made of basic shapes.

## **MARK-MAKING**

There are countless ways to make marks and lines on the page. Some techniques are more suited to certain drawing scenarios, but they can all be adapted. These different techniques for mark-making will come in handy for shading, adding texture, and making your drawings appear more three-dimensional.

## **STIPPLING**

To stipple, gently press the tip of your felt-tip pen or marker to the paper over and over to create many tiny dots. The closer the dots are, the darker the shading will appear. The farther apart the dots are, the lighter the shading appears.



## **HATCHING**

To make hatch marks, grab your drawing tool and make short, quick lines. Like stippling, the closer the lines are together, the darker it will appear. The farther apart the lines are, the lighter it will appear. Try curving the hatch marks to give the illusion of shape.



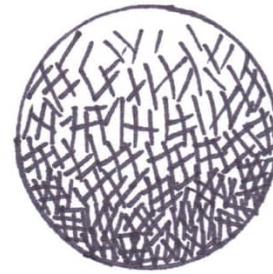
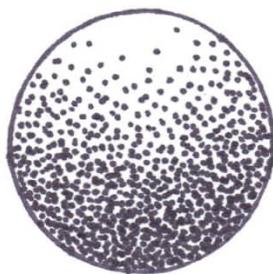
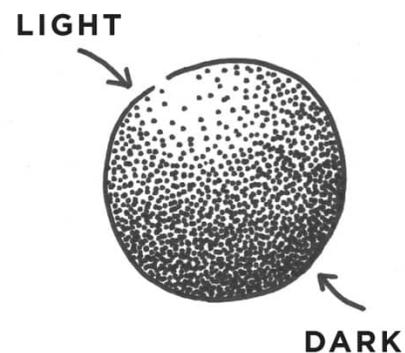
## **CROSSHATCHING**

Crosshatching is similar to hatching, but the lines overlap. This technique builds up shadows even faster than stippling or hatching. Crosshatch marks can go in different directions too, so you can draw curved lines to give the illusion of a shape.

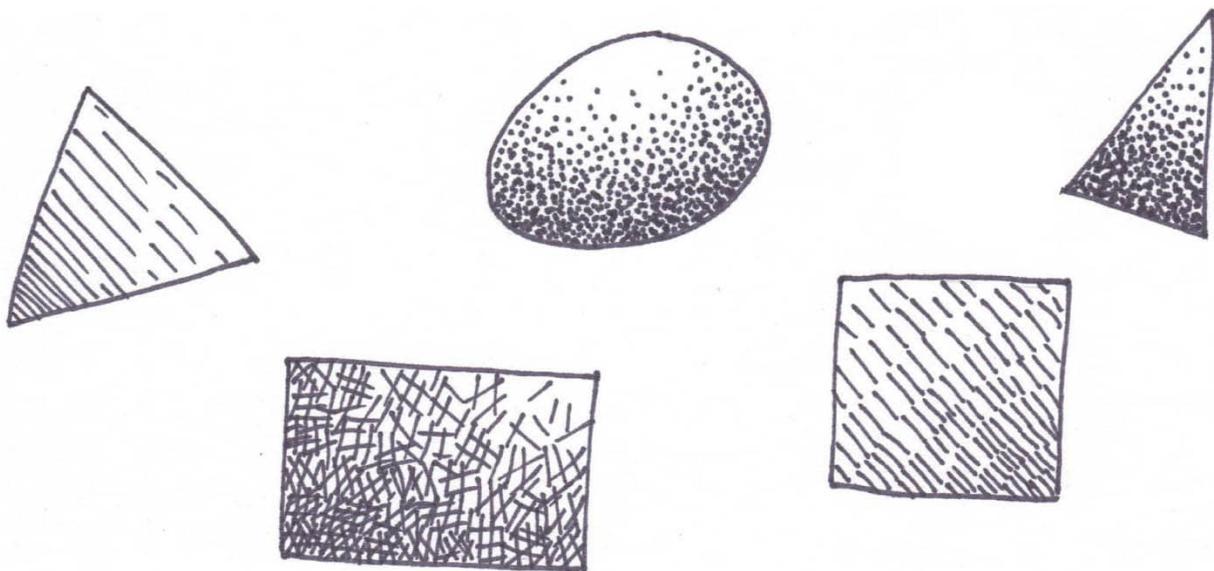


## SHAPE SHADING

Draw a circle in pencil and pretend there's a light pointing at it from the top left corner of your paper. The darkest point should be opposite of that, along the lower, right side of the circle. Start using stippling, hatching, or crosshatching to shade in the darkest shadow, leaving more paper between your marks as you get closer to the top left.



If using hatching or crosshatching, round the lines to mimic the curve of a circle to make it appear more three-dimensional. You can use as many different pens or pencils as you like to test out how each one works with these techniques.



Once you've shaded in circles with each technique, try different shapes! Change the direction from which the light is coming to practice shading in different directions.



You can also use different pens and techniques in different shapes to test what kind of marks each pen makes.

## NEGATIVE SPACE

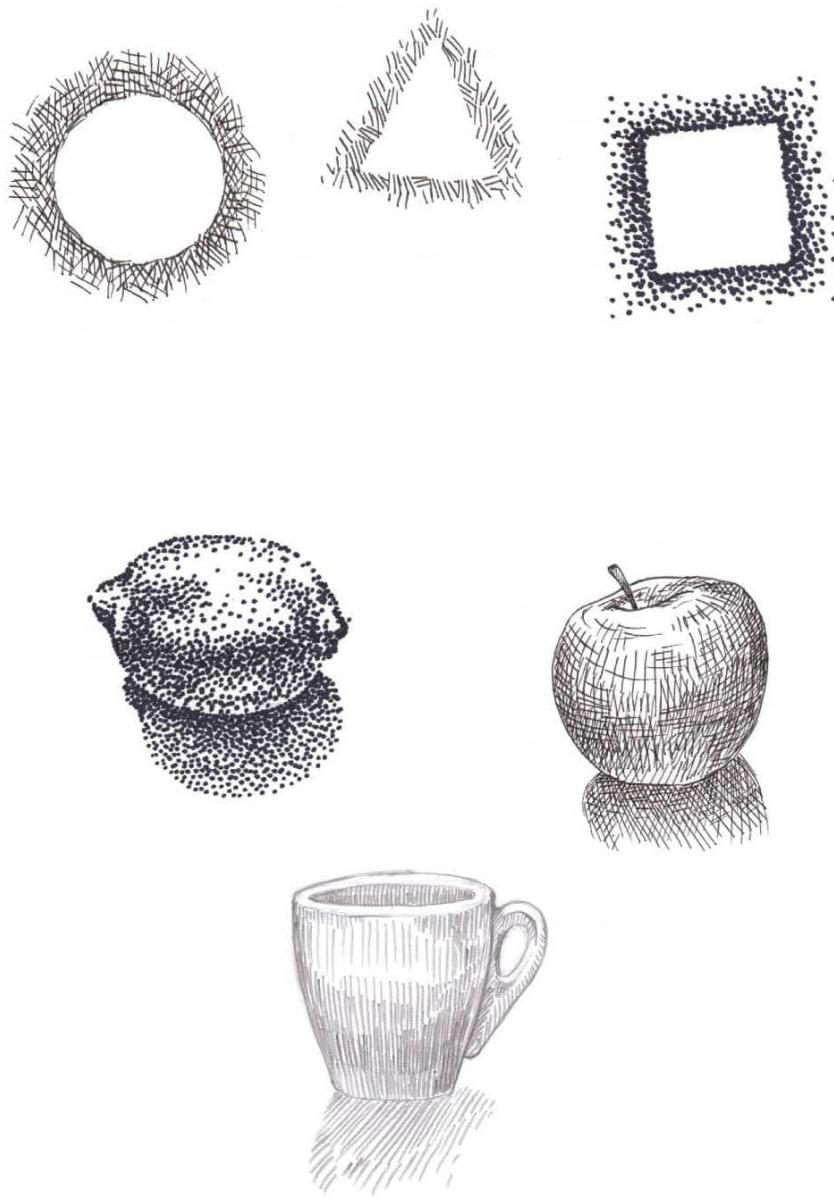
Another good technique to explore is playing with negative space. Negative space is the shape or area left by another shape. For example, hold up your hand and spread your fingers apart—the negative space between your fingers looks like a triangle!

You can use mark-making to leave a silhouette or outline of another shape. To do this, sketch the shape you want to

make in pencil first. Instead of making your marks inside that shape, make them around the outside of the shape.

Once you've practiced using these techniques in gradient scales and basic shapes, grab some objects around you and draw from life. Fruit, flowers, coffee mugs, jars—anything you like!

When drawing more complex objects, break them down into their basic shapes first, and sketch lightly in pencil. Once you're happy with the shape, start adding stipple, hatch, or crosshatch marks with your pencil or pen. Pay attention to where the light is coming from and any shadows the object casts.



## CONTOUR DRAWING

Contour drawing is a great way to warm up, loosen your drawing, or just study an object. Get your pencil or pen and start drawing the object without picking up the drawing tool from the page!

Start in the center of the object, and work your way out toward the edges. Let the lines crisscross and overlap across

the page to get all the shapes in. Overlapping the lines multiple times makes it appear shaded, like crosshatching.



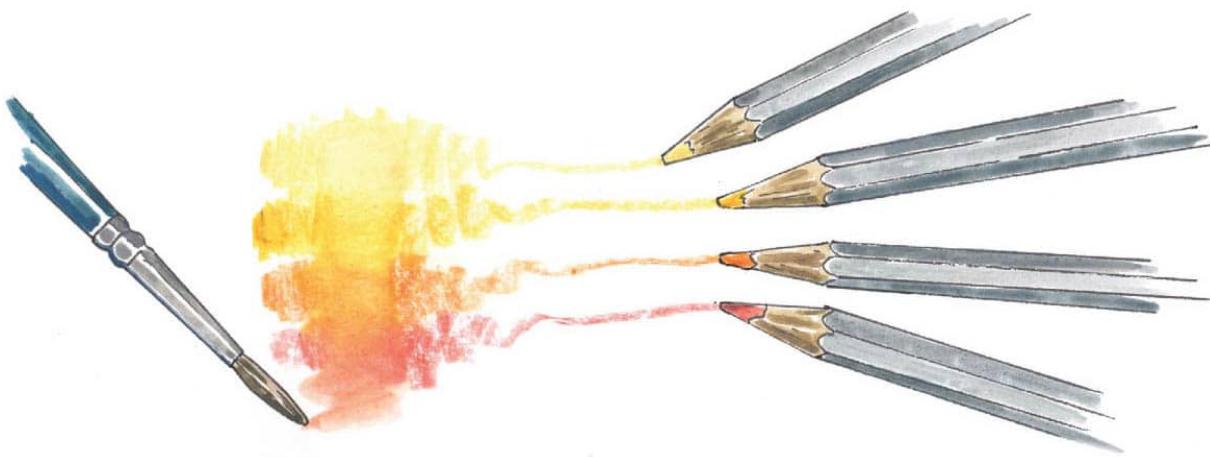
## ADDING COLOR

There are myriad tools you can use to add color to your drawings—everything from colored pencils and watercolor pencils to markers, ink washes, and more! Watercolors are especially great for travel, because they're quick to dry and allow for layering.



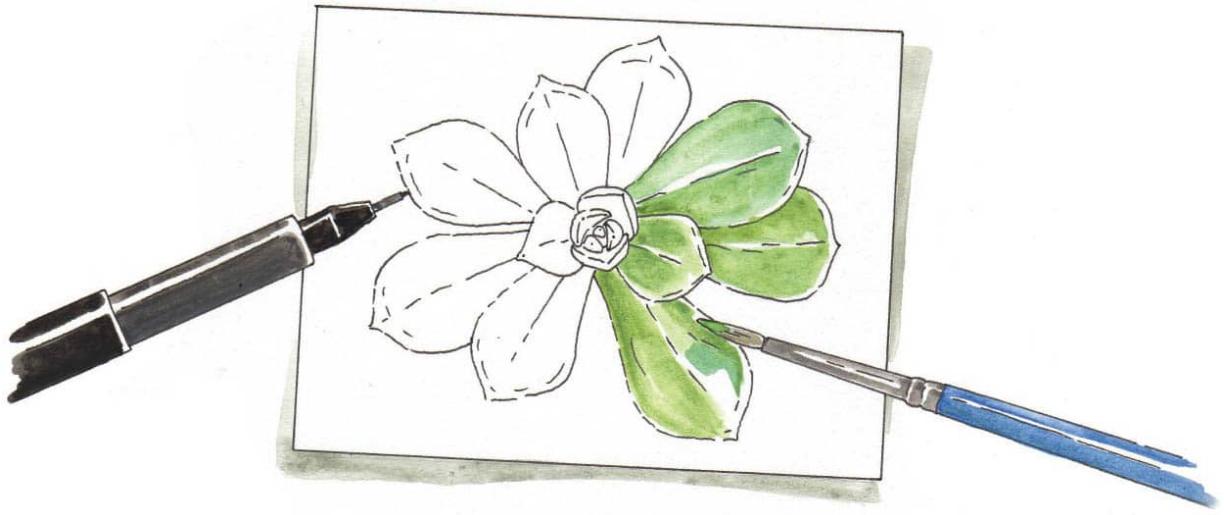
Not quite ready to dive into watercolors? Watercolor pencils offer a great middle ground to learn this medium. Even with a basic set, you can add great splashes of color to a drawing and have it still feel like drawing. Then, when you're ready to loosen it up, a little bit of water goes a long way to blend colors together.

Regular colored pencils are also a fun tool for adding color. Feel free to explore various materials and techniques—and even combine unexpected materials—until you find a method that you like.



There are pros and cons to starting a drawing with color versus finishing with color. Pencil is easier to erase than any coloring medium—so when you’re just getting started, it’s a good idea to begin with pencil. If you don’t have time onsite to add color, go over your drawing with waterproof pen to allow you to add color without the ink bleeding. When traveling, snap a photo to use for reference later, in case you can’t stay and finish coloring your drawing.

It’s almost always best to work from light to dark when adding color. You’re much more likely to be able to cover mistakes with dark colors as you work if you begin with the light colors first. Working from light to dark is especially crucial when working in watercolor. Watercolors allow you to create very light layers and slowly build up the color and shadows. Don’t jump straight to the darkest colors with watercolor, or you risk contaminating the lighter colors as you paint.

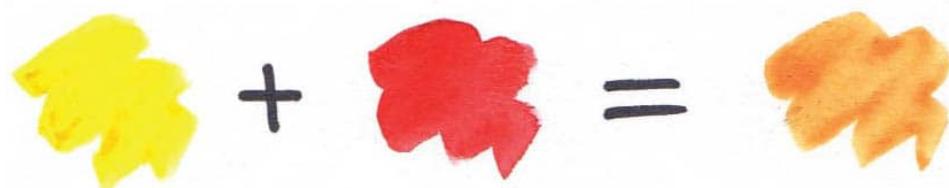


## COLOR THEORY

When working with color, basic knowledge of color theory goes a long way. Color theory is a set of guidelines for mixing colors and combining them to make complementary combinations and color schemes.



Let's start with the very basics—primary colors! There are three primary colors: red, blue, and yellow. These are referred to as primary colors because they are the first colors, the ones that can be combined to make all other colors. When shopping for color supplies, once you have a good red, yellow, and blue (crimson red, medium yellow, and cobalt blue are my favorites), you can make nearly every color, regardless of the medium.



When you combine the three primary colors, you create what are called secondary colors. The three combinations are:

- Red + Blue = Purple
- Yellow + Red = Orange
- Blue + Yellow = Green



These three secondary colors can be combined with each other or with the primary colors to create tertiary (third) colors. An example of a tertiary color combination is: Red + Orange = Red-Orange.



**WARM**



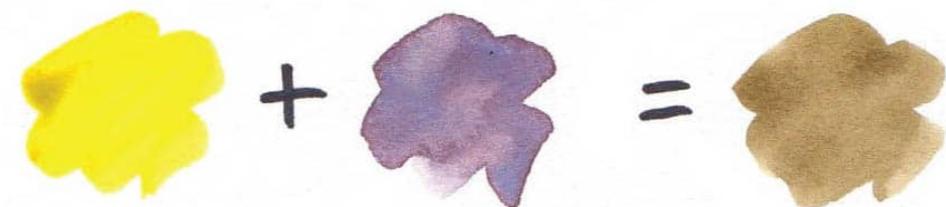
## COOL

The color wheel can be divided into two sets of colors: warm (reds, oranges, yellows) and cool (purples, blues, greens).

## COMPLEMENTARY COLORS

When you look at the color wheel, each color lies directly across from its complement. The complementary color combinations for the primary and secondary colors are: red and green, blue and orange, and yellow and purple.

Complementary colors not only complement each other, but they can also be combined to create neutral tones. When combined in equal parts, the two colors make a brownish shade that is the perfect color for adding shadows to an object painted one of those colors.



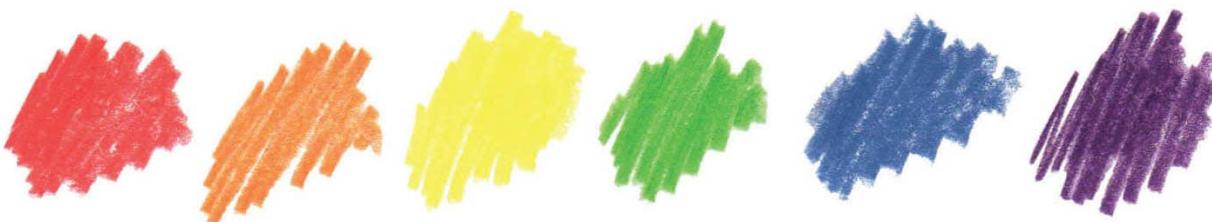
To add a shadow to a green leaf, combine the leaf green with some red (the complementary color to green) to create an accurate shadow color. Combining complementary colors, instead of using straight black for shadows, will make your drawings appear more realistic and colorfully accurate.



A great combination for shadows is dark blue with dark brown. When combined, the two colors make a dark gray shade.



This brown-blue gray can be used lightly for top marks and light shadows, or layered to imitate black. Adding a touch of this color combination can also darken any other shadow combination to really make the color “pop.”



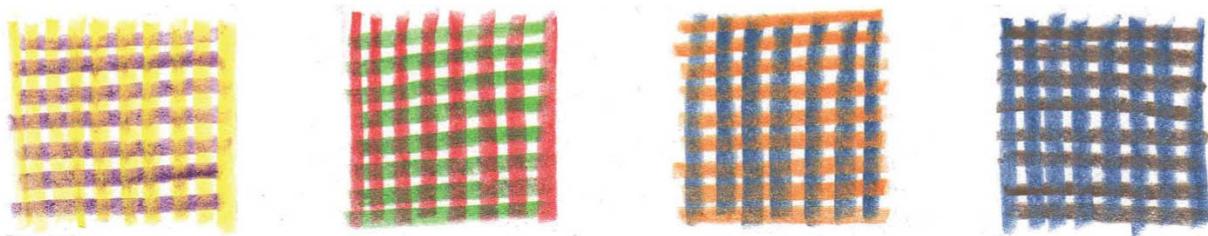
## COLORED PENCIL

When adding color with colored pencils or watercolor pencils, start with a basic pencil drawing, making the final lines light enough to be covered by light colors.

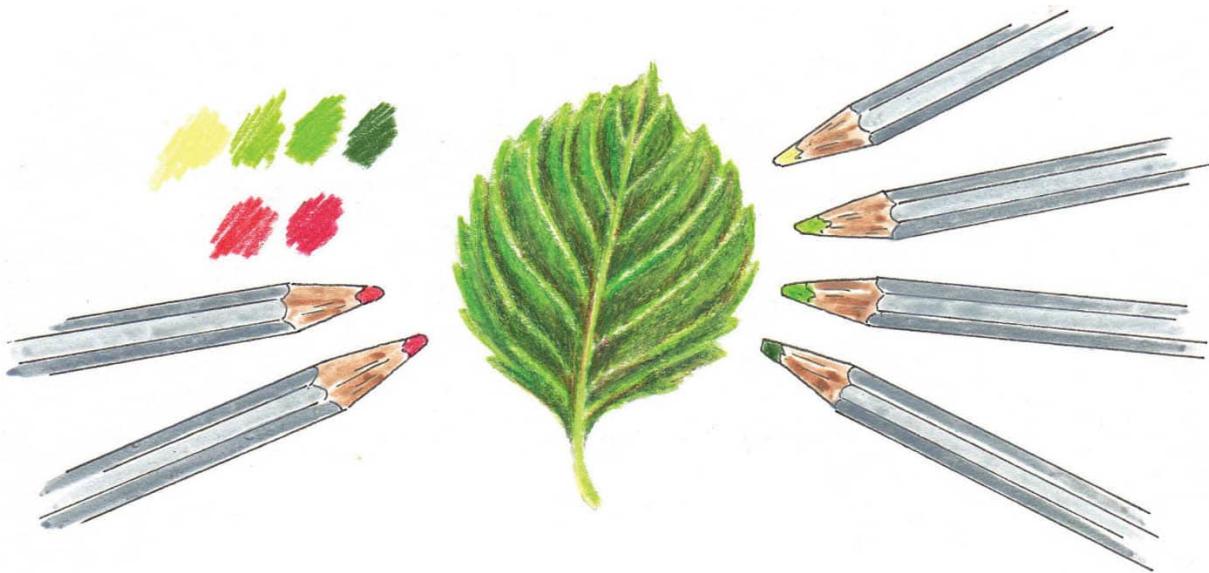
Colored pencils are made of wax and color pigments, so they can be difficult—or impossible—to erase. Unlike their graphite cousins, the wax in colored pencils will just smear color across the page when you attempt to erase it. Make

sure you're happy with the proportions, shapes, perspective, and lines before adding color.

Some of the same mark-making techniques you learned on [this page](#) can also be applied with colored pencils, particularly hatching and crosshatching. If you're short on time, use quick hatch marks to indicate shadow, color, direction, and more.



These techniques can help you build up colors or shadows more slowly. The higher the quality of your colored pencils, the easier it will be to combine colors and blend them together for smooth colors and color transitions. Some colored pencil brands even come with blending pencils, which contain no pigment and allow you to blend two colors together without using another colored pencil, which could inadvertently darken the color.



To make shadows in a colored pencil drawing, use complementary color combinations: red/green, yellow/purple, and blue/orange. Always start by adding the lighter colors first, and working your way to the darkest.

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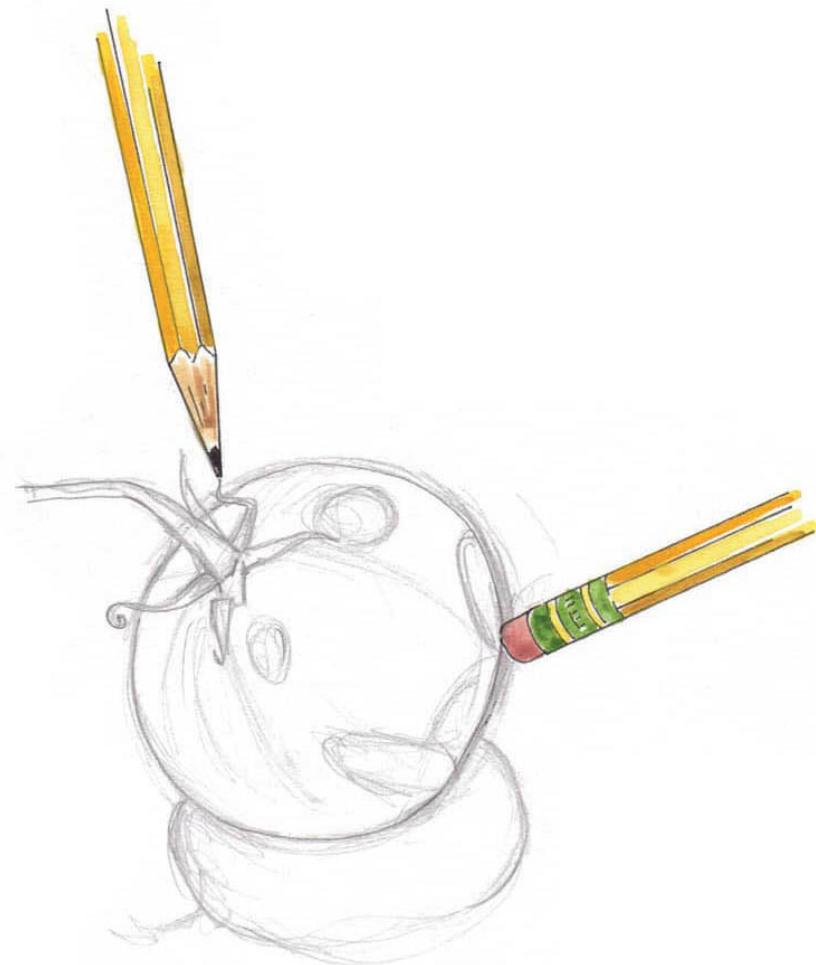
## FOODS

### TOMATO

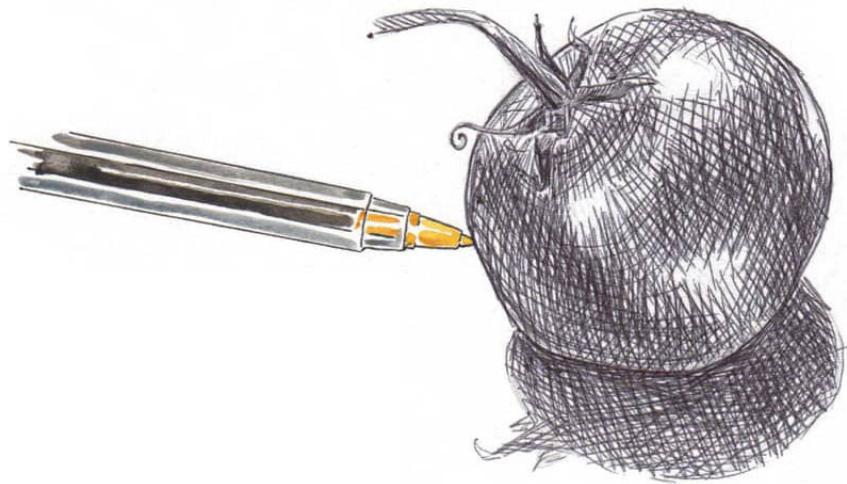
When drawing larger groups of fruits or vegetables, it's a good practice to do a drawing or study of an individual fruit or veggie first. One single tomato before you draw the whole bunch is a great warm-up!



Sketch lightly and loosely to get the proper shape and angle of the tomato, as well as the stem, if it's visible.



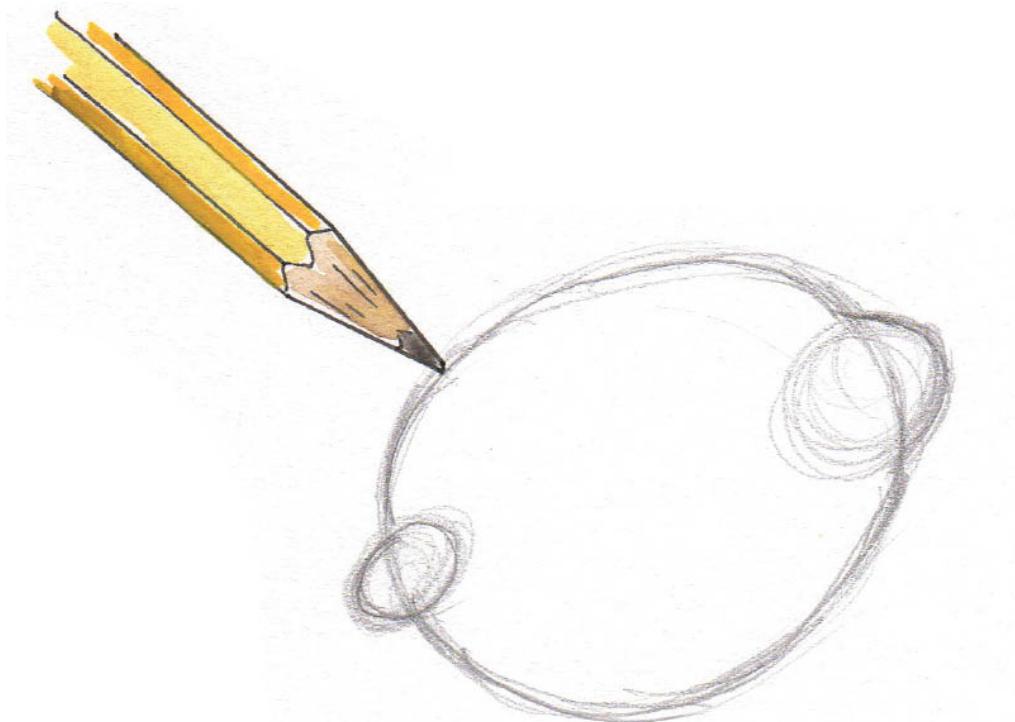
Add lines to show the curve of the tomato and notations for highlights.



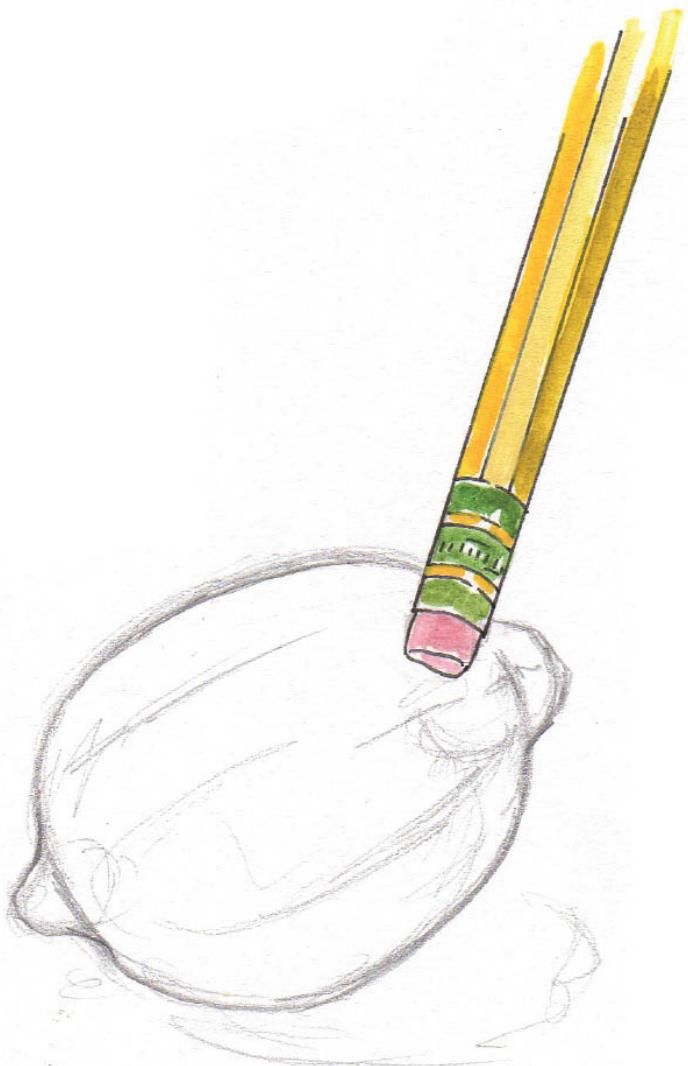
Use crosshatching to build up the layers. Ballpoint pens are fun for this because you can create smooth transitions or let the crosshatch marks show.

## **LEMON (IN GRAPHITE)**

Lemons are useful to draw because of their simplicity.  
The initial sketch is comprised of circles and ovals.



First lightly sketch the shape of the lemon and its two ends.  
Overlap the shapes to get the angles right.

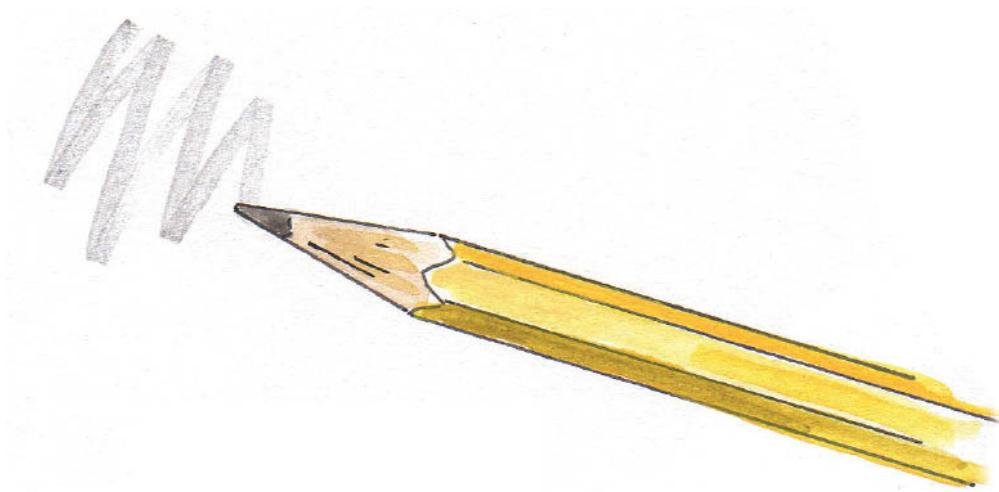


Connect the shapes with curved lines and erase any lines you no longer need. Identify any highlights on the lemon—you can even outline the highlights as a guide of where not to apply any shading.

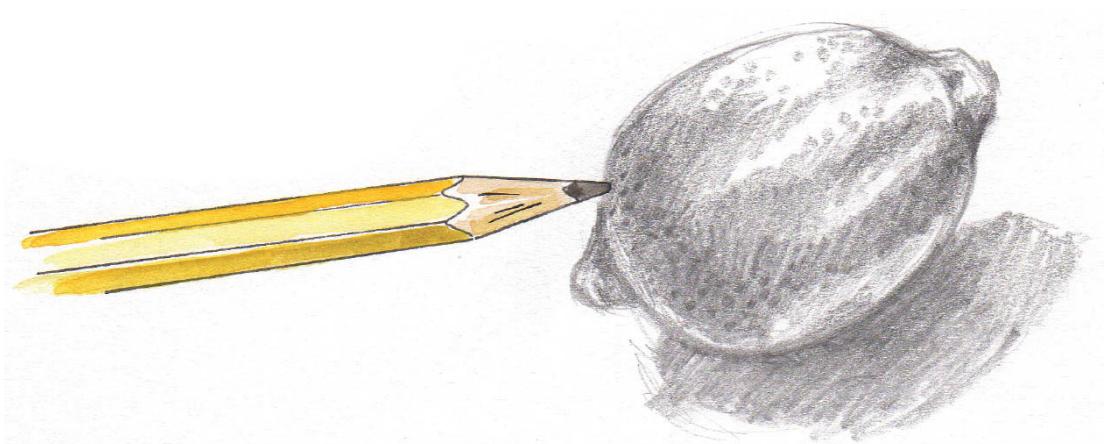


Slowly build up the shadows, paying attention to the direction of your marks. These lines can be drawn like hatch marks so that they mimic the lemon's curves.

Once the middle layers are complete, start adding more pressure to the pencil to create the darkest shadows.



If you hold the pencil so the lead is flat across the page, you can cover the page faster and create smoother shadows and transitions from light to dark.

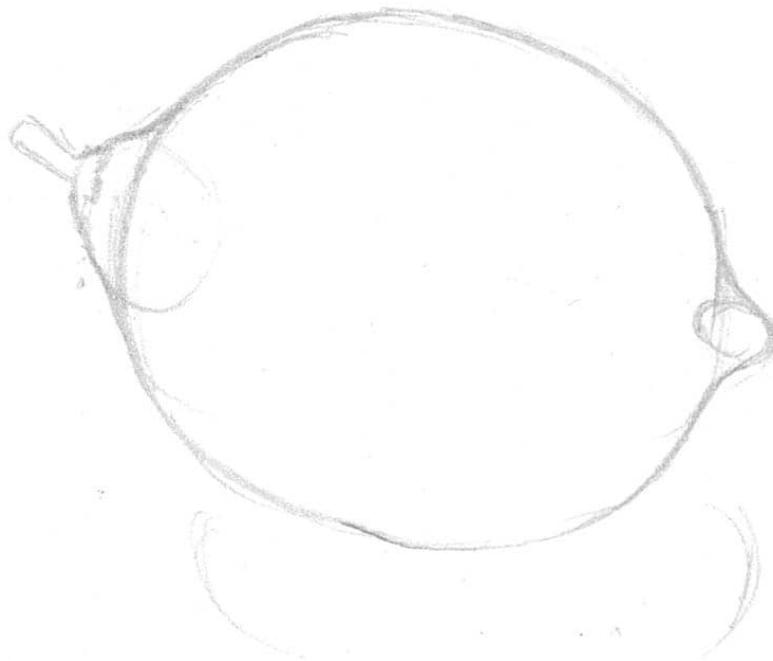


Lastly, add texture. Small circles mimic the bumpy and irregular surface of the lemon.

## LEMON (IN COLOR)

Now that you've drawn a lemon using graphite pencil, try your hand at a lemon in color!

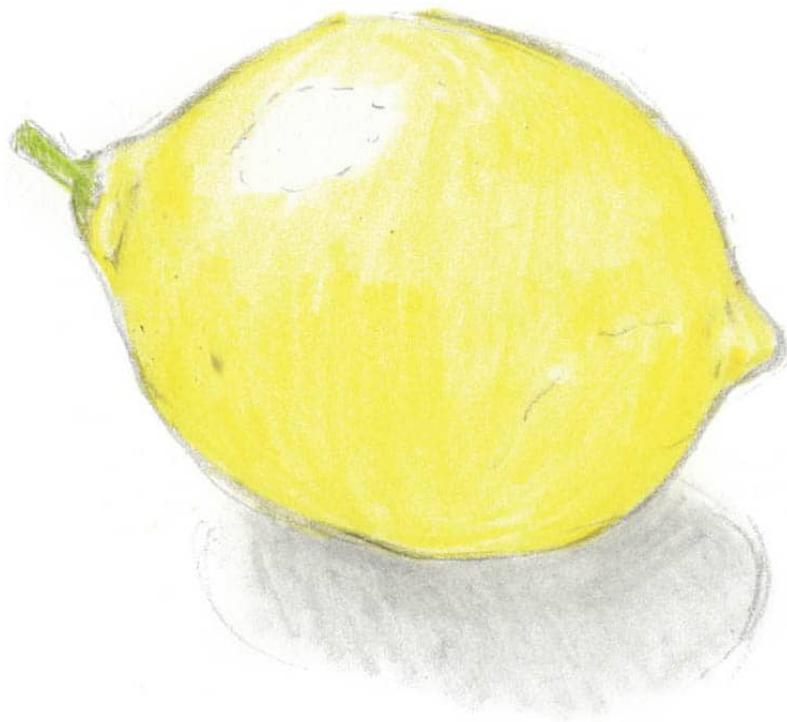
### LEMON COLOR SWATCHES



Sketch the lemon lightly in pencil first, breaking it down into its basic shapes and making notes as to where any highlights should be saved.



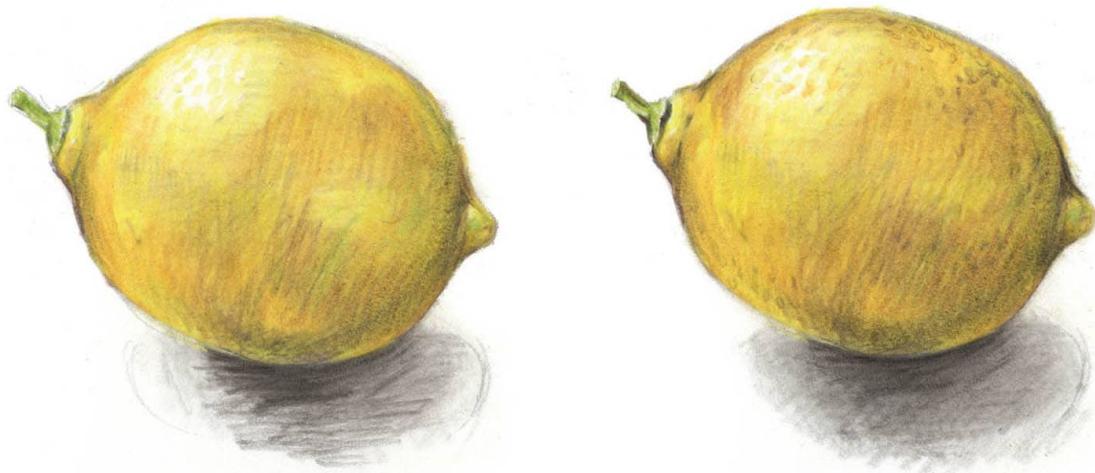
Select your colors for the piece, starting with the basics. Add your first layers lightly, holding your pencils on their sides to apply soft, smooth layers. Be sure to avoid any areas that you've marked for highlights!



Make another pass with your colored pencils to add a layer of color and begin burnishing the colors into your paper using heavy pressure to create a smooth, blended surface.



You should be burnishing the colors well into the paper now. Take your time and slowly add more colors, keeping in mind that using complementary colors will create more realistic shading.



Your layers should also build texture, if the piece needs it. Your marks can help convey shape as they curve around the sides of your object.



Once you feel your piece is complete, make one more pass with your darkest shades to get those shadows to “pop.” Don’t be afraid to add another layer with your white or lighter colors to make the highlights shine or to burnish the lighter colors a bit more.

# APPLE

Apples are fun to draw—there are so many colors on this one small fruit! It may look solid red at first glance, but a closer look reveals the different shades and highlights waiting to be captured in colored pencil!

## APPLE COLOR SWATCHES





Lightly sketch the apple in pencil, paying attention to the irregularities in its shape. Don't forget the divot at the top where the stem sprouts. Add light marks to indicate the highlights too.



Using the sides of your colored pencils, add long, smooth strokes of color that curve with the shape of the apple. The curved lines will help give the apple dimension and make it appear more realistic. Start with your lightest undertones or highlight colors.



Build up that first layer with colors that are slightly richer and darker than the first, paying careful attention so you don't color in the white highlight areas.



Time to start building up those rich, red tones. Using the side of your red pencil, add a layer of red. It doesn't need to be a solid layer of color—keeping the color application chunky and striated looks more realistic and allows your first layers of color to peek through. Add a light layer of color across the highlight areas that aren't pure, shiny white.



Using the same red or a darker shade, start burnishing the layers and building up more color in the areas with more shadow.

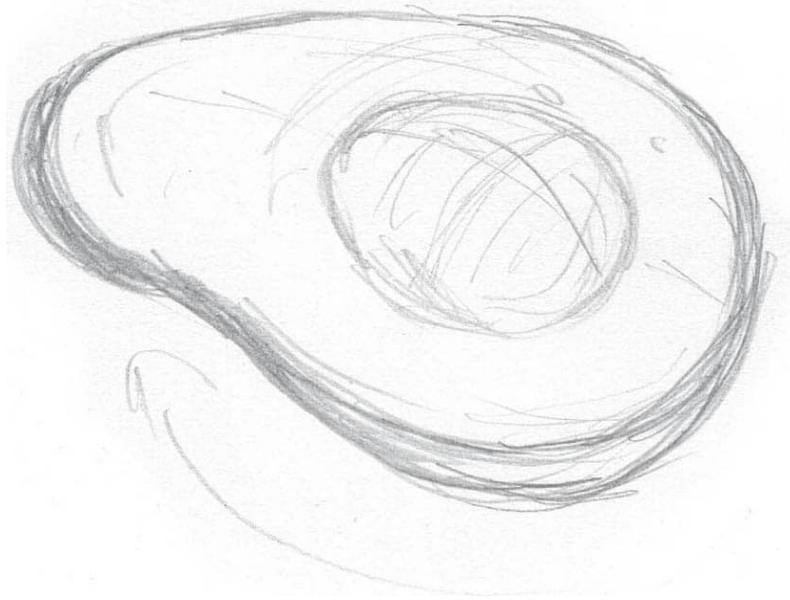


Finally, using dark browns and greens, make those darker shadows and stripes of color more prominent. Make sure all your marks curve along the apple to help show the overall shape.

# AVOCADO

Another piece of produce that's fun to draw is an avocado! The creamy interior offers a good exercise for blending colors smoothly, while the exterior is bumpy and textured, creating an interesting contrast and combination of exercises.

## AVOCADO COLOR SWATCHES



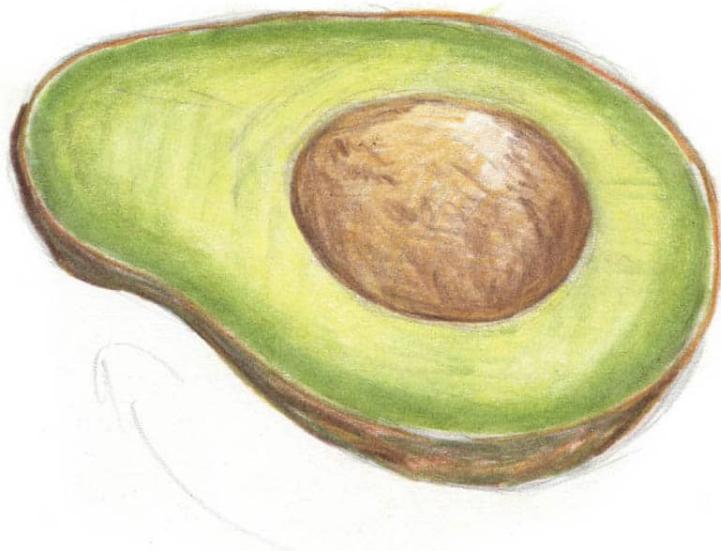
Grab an avocado and slice it in half. Loosely sketch the avocado half and draw curved lines for guidance on the curves for when you start adding color. Also add a quick note of where the avocado casts a shadow on the table.



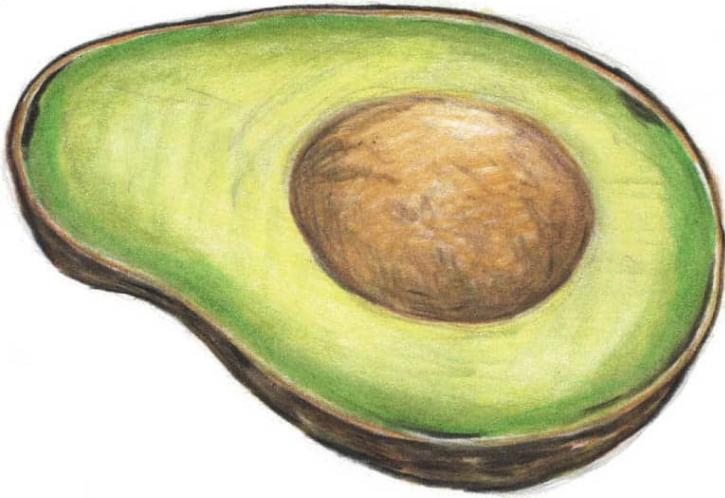
Clean up some of your pencil marks before adding the first layers of light greens and browns for the green flesh, outer skin, and pit.



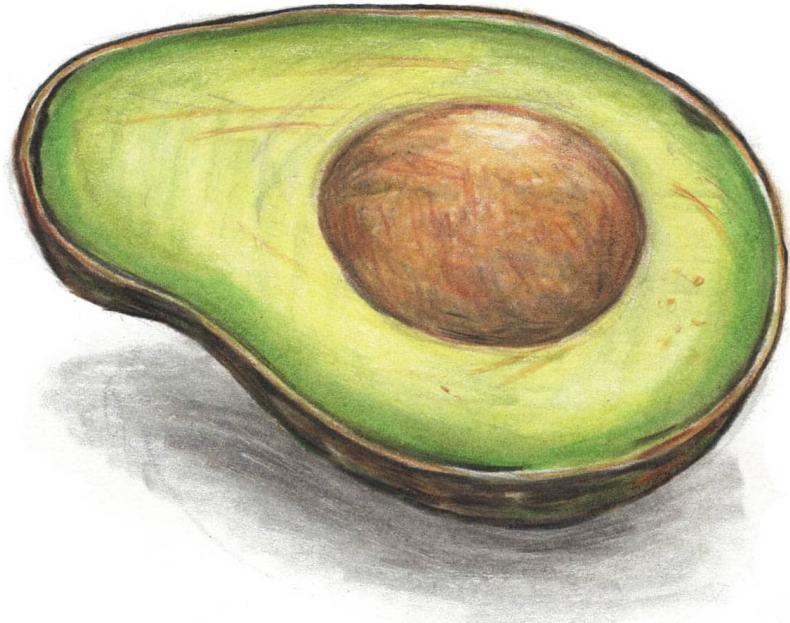
Using the sides of slightly darker green and yellow colored pencils, start blending in smooth layers of color on the avocado flesh. You can also use some yellow on the pit. Try to keep the layers as smooth as possible on the avocado flesh; your layers can be chunky and loose on the pit and outer skin because these areas have more texture and variation.



Add more dark green along the outer rim of the green avocado flesh. With light green, burnish those colors to create a smooth transition from light to dark. Using a darker brown, make chunky strokes on the outer skin to build up the texture.



With a black or very dark brown pencil, make that outer skin “pop.” Using the same chunky marks as before, add more texture and shadow to the outer skin of the avocado. Pay attention to any shadows on the pit that need to be darkened, as well as small gaps between the skin and the avocado flesh. Another layer of dark green on the outer rim of the avocado flesh helps brighten the inner area.

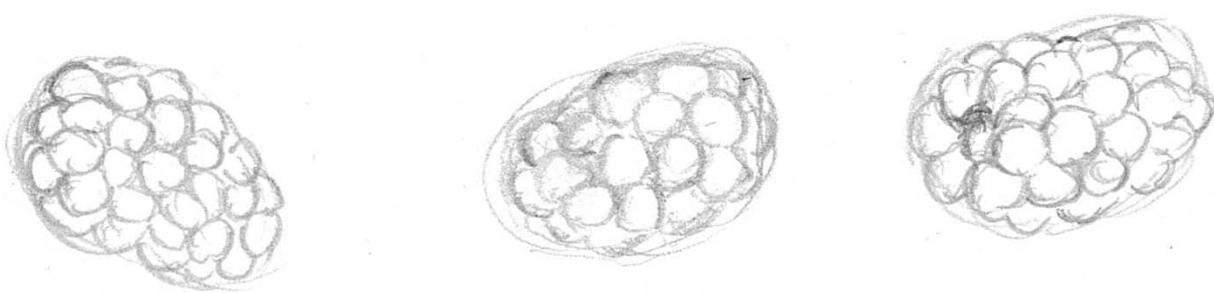
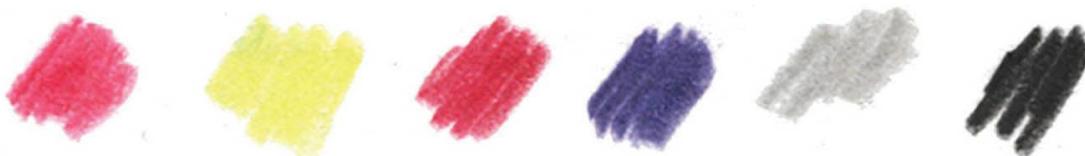


With one of your lighter brown pencils, shade in the pit with more texture. Use that same brown to show any discolorations or variations on the flesh of the avocado too. With a medium gray, add the shadow beneath the avocado.

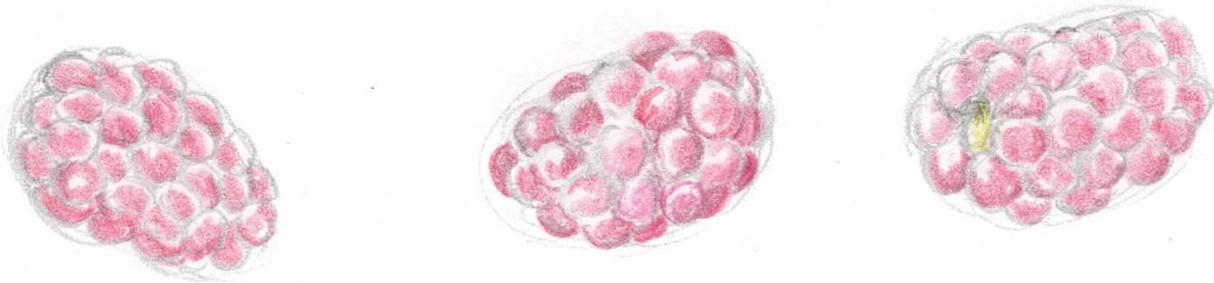
# BERRIES

Even the smallest fruits can be challenging to draw. Strawberries and blackberries are rich in color and detail, so they can be more tedious subjects, but it's so satisfying when you draw one realistically. Plus, they're a great snack when you're done drawing!

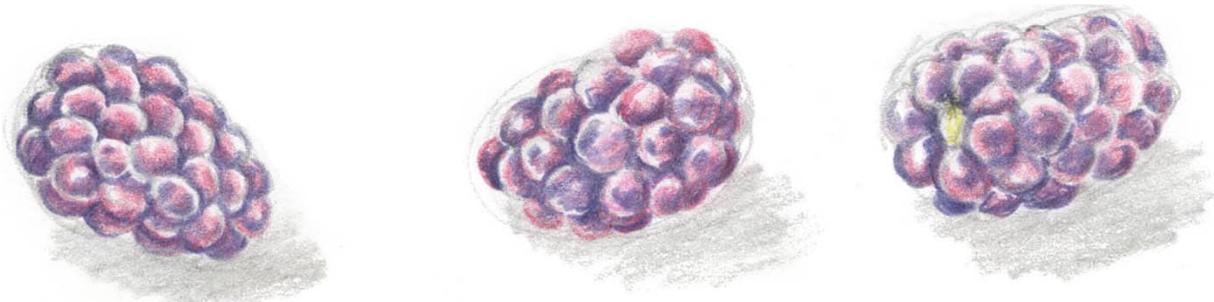
## BLACKBERRY COLOR SWATCHES



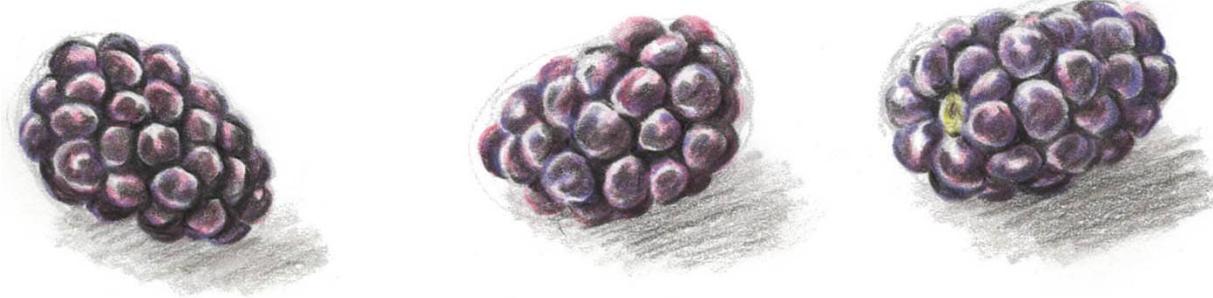
Focus on drawing one berry if you prefer. Lightly sketch the overall shape before diving in and sketching the individual drupelets (the small juicy balls on the fruit).



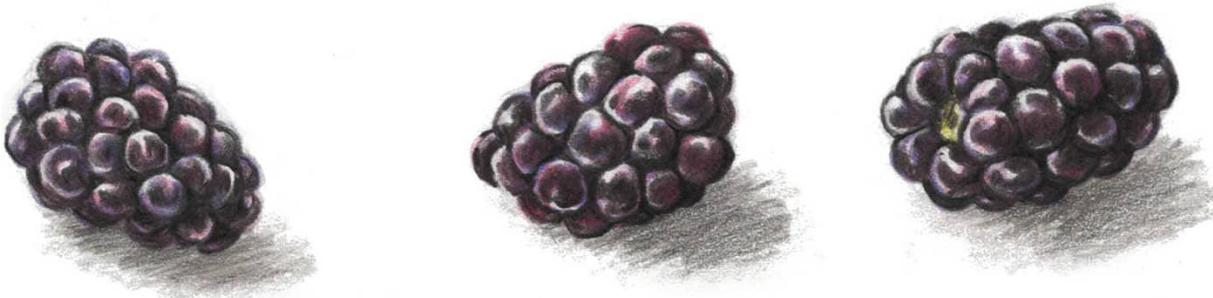
While blackberries look nearly entirely black once fully colored, you want to build that color up slowly. Start with warm fuchsia and light pink to shade in the drupelets, taking care to avoid the highlights. Add a small spot of yellow for the top bit where the stem would attach.



With a dark purple pencil, start building up the shadows. Pay attention to the bumpy surface on the drupelets and how they catch the light in different ways. Not all drupelets are perfectly round, so aim for more faceted shapes. Add light gray below the berries for the shadows.

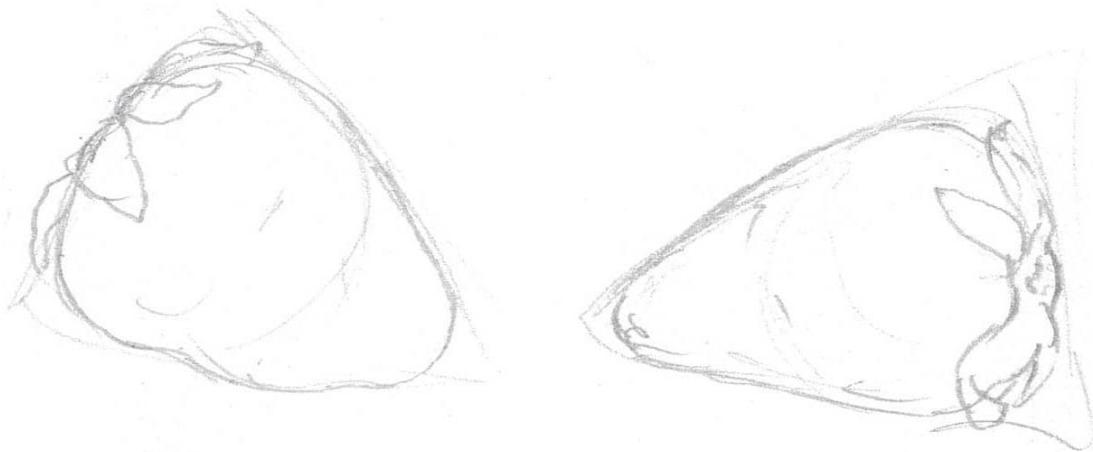


Alternate between dark purple and black to darken the shadowed areas on the berries. Use dark purple to lightly shade over the highlights on some of the drupelets that catch less light and aren't bright white. With a finely sharpened black pencil, shade the tiny shadows between the drupelets.



Clean up any stray pencil marks and give those drupelets one last punch of black. You can also burnish them with your fuchsia or purple pencil to blend them more smoothly. This will make the blackberries "pop" off the page! Darken the shadows underneath the blackberries too.

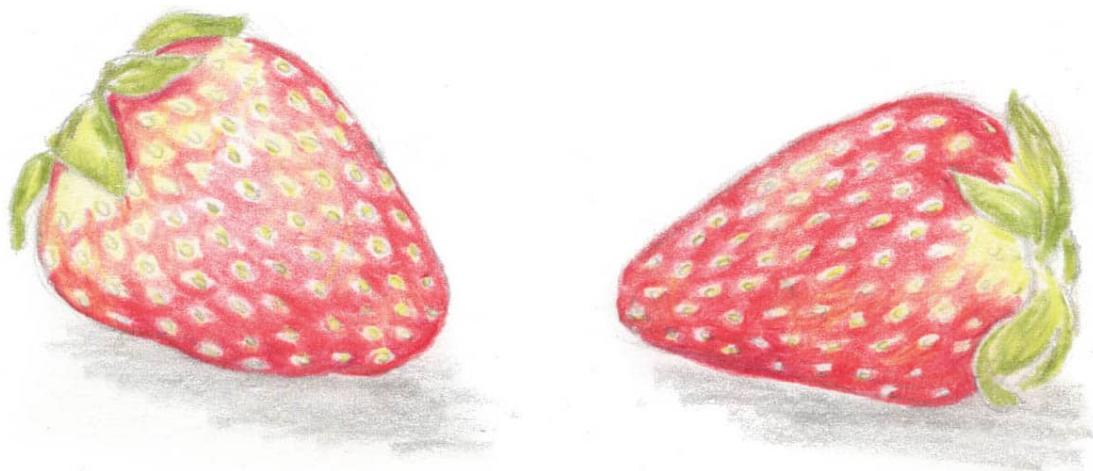
## STRAWBERRY COLOR SWATCHES



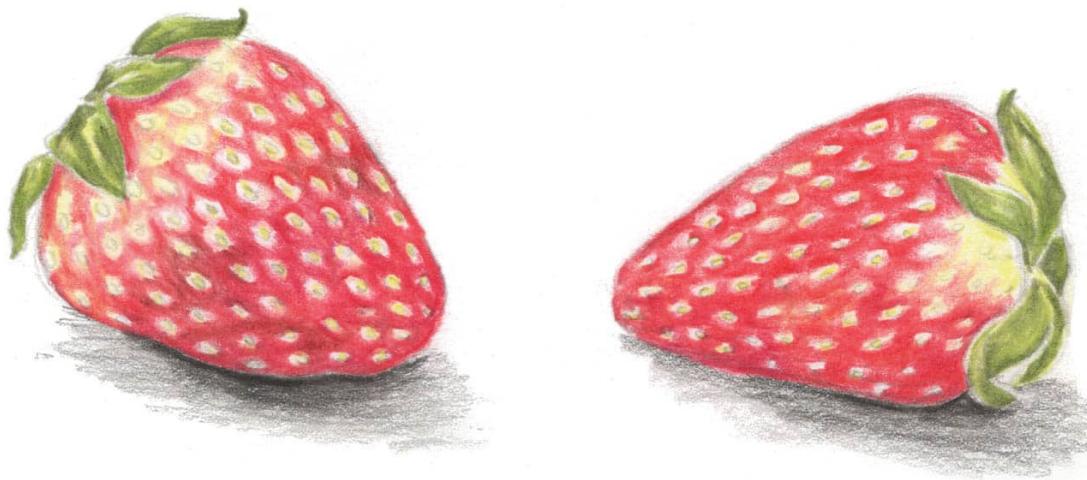
Start drawing strawberries by breaking them down into their basic shapes. Most strawberries are rough triangles with very rounded tops. From there, adjust your sketch to create the curved point, and add some marks to indicate the leaves.



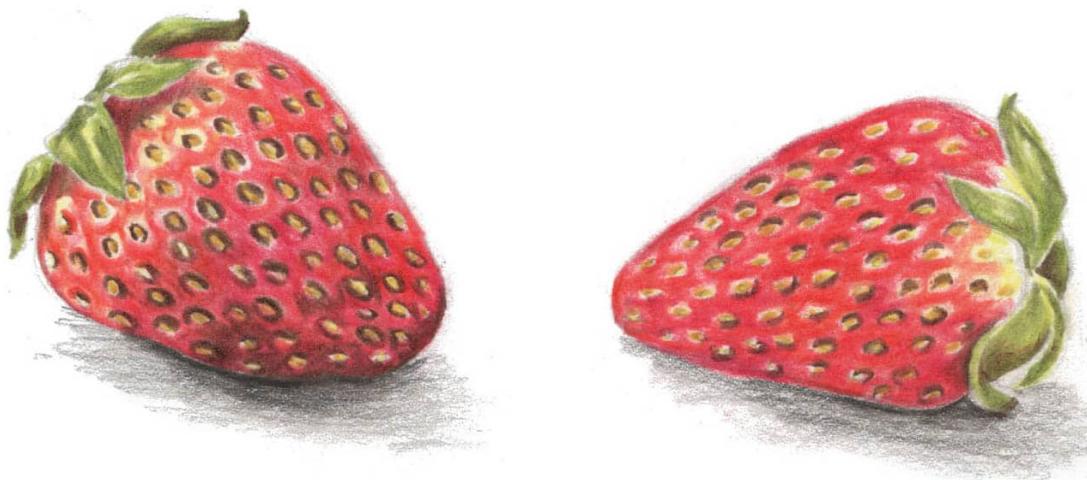
With a yellow pencil, start shading the lighter areas of the strawberries for the base layer of color. You can also add some yellow on the leaves. Start building up red layers in areas of richer red, both in the shadows and in places with a deeper concentration of color.



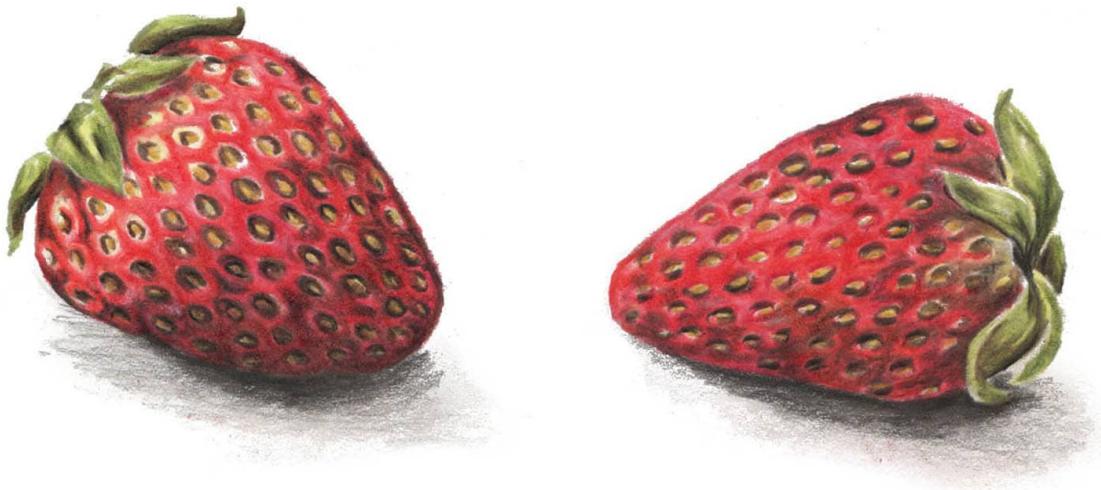
Using red or a shade of fuchsia, start filling in the rest of the strawberries. Leave a slight halo around each of the seeds; you want to retain this space for a highlight or shadow. Add some light green to the leaves and a layer of gray for the shadows beneath the strawberries.



With a warm brown pencil, start building up the shadows underneath the strawberries. You can also start building up the shadows in the leaves with a medium shade of green.



With a finely sharpened golden yellow or yellow ochre pencil, shade in all the seeds. Using dark brown and black, shade in the shadows cast by the leaves, both on the other leaves and on the strawberries themselves. You can also sharpen your pencils and shade around the deeper seeds on the strawberries.



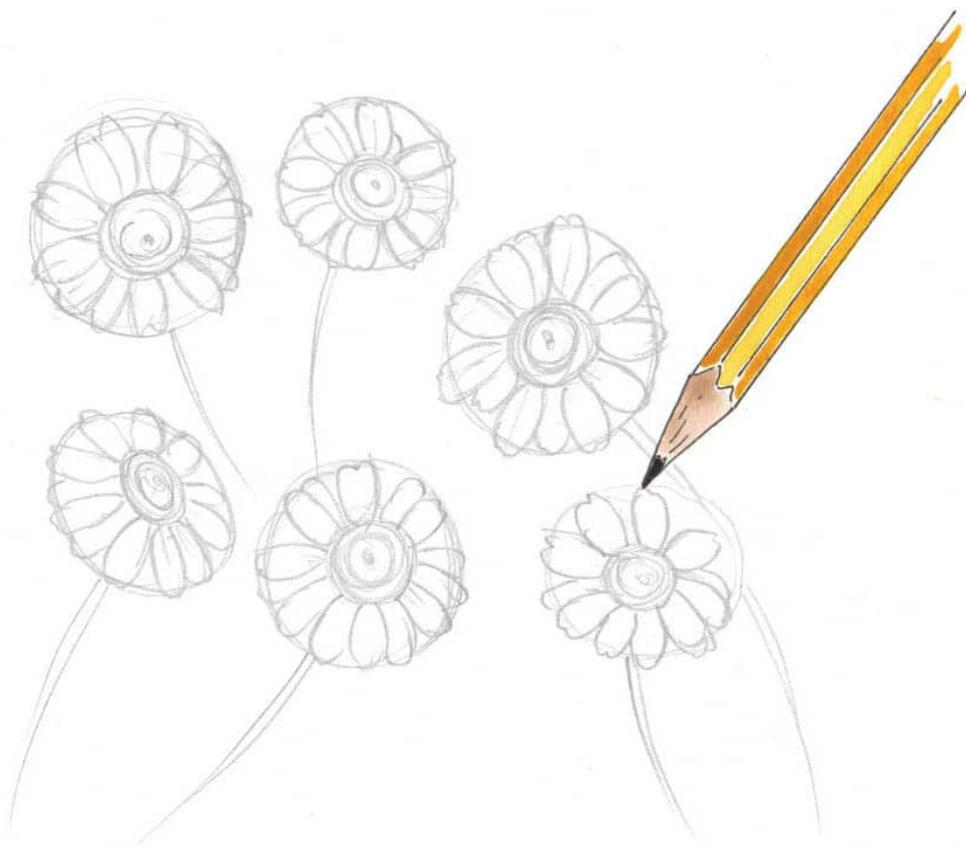
With your black pencil, continue to shade the strawberries and leaves, as well as the cast shadows. Using white, burnish around the seeds to add more highlights. You can continue to burnish with red and fuchsia for the middle tones until you're happy with the look.

[OceanofPDF.com](http://OceanofPDF.com)

## PLANTS & FLOWERS

### DAISIES

Regardless of what flower you choose to draw, start by breaking down the basic shapes. For these daisies, that includes the circular center and the outer circle created by the petal edges.



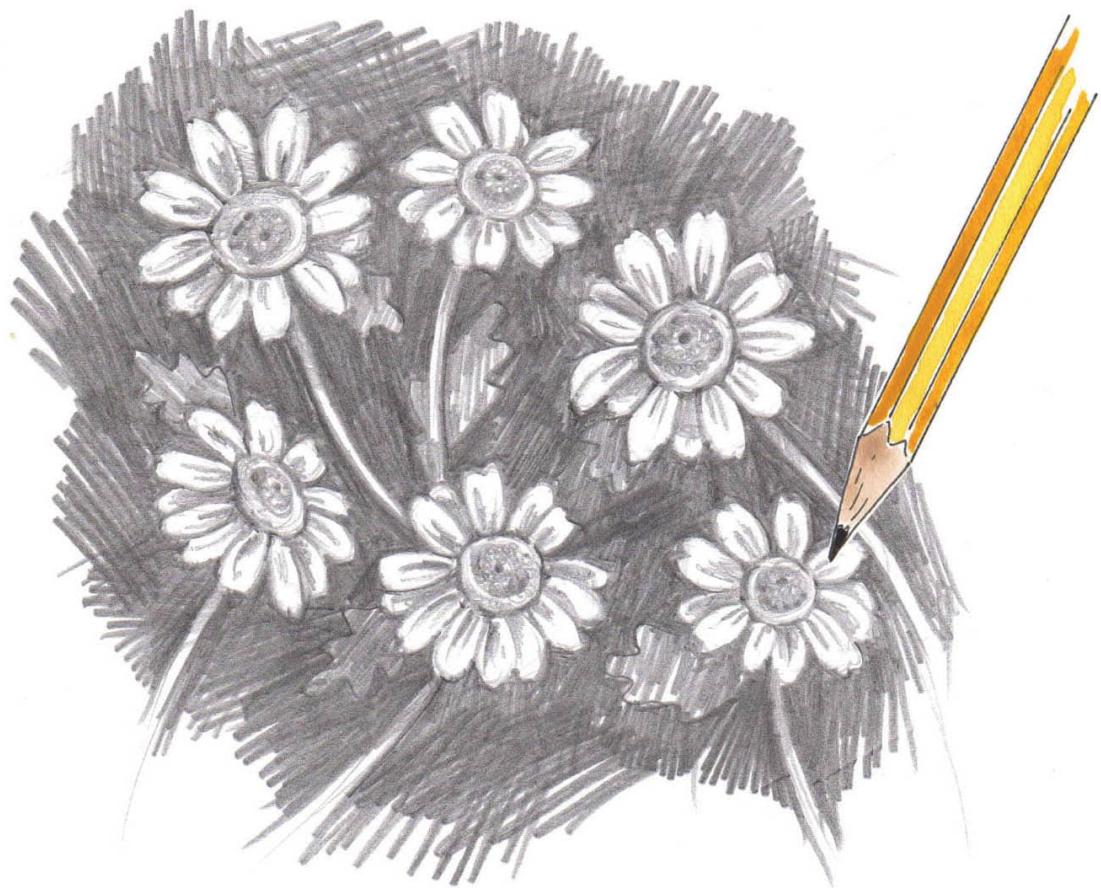
Lightly sketch in small oval shapes for the petals, which overlap in places. Some petals may extend outside the circle or curl inward over the center, so just lightly make a note of where these petals are. Add more detail to the centers of the daisies.



Start shading around the outside of the daisies and stems, being careful not to get any lead inside the petals or stems. Keeping a blunt tip on your pencil makes it easier to cover more area faster, with wider strokes. You can also hold the pencil on its side, so the lead is flat on the page.



Continue making the background darker, but leave some areas with just the first shading layer for the leaves. Begin adding more detail and texture to the centers of the daisies.

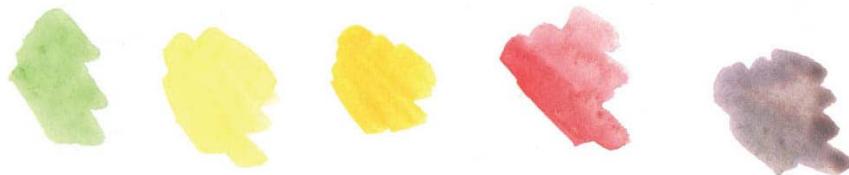


Start adding detail and shadows to the petals. The shadows should be fairly light—not nearly as dark as the background shadows or leaves. Leave areas of paper showing in between the pencil marks on the petals to show their curves. With a fine-pointed pencil, add tiny circles to the centers of the daisies.

# SUNFLOWER

There are a few ways to incorporate color into your flowers. You can use color from the very start with watercolors or colored pencils, or you can add it later, like a coloring book. It's up to you!

## SUNFLOWER COLOR SWATCHES





This sunflower has more of an oval shape because it's being viewed from the side. To help with adding petals in the next steps, sketch some lines to show the direction of the petals. They should radiate out from the center to the edge of the outer oval. Note that some lines point down toward the stem, because some petals are foreshortened at this angle.



Lightly sketch in the petals. Each petal will be a little different, but most will be a long oval or almond shape. Let some of the petals overlap each other. The petals along the bottom edge are foreshortened and are a squatter, football-like shape.



Erase any lines that you won't need for adding color, including the outer oval you drew at the beginning. Then add lines to the petals to indicate the curves or highlights on the shape.



Time for color! You can choose to use watercolor, but the steps for adding color in colored pencil or marker are similar.

Start with a base layer of very light yellow on the petals and center. On the stem and leaves, add a light layer of green. When the first layer is dry, add slightly darker yellow on the ridge lines of the petals or the shadows on petals that are underneath another petal. You can also add another layer of green to build up the shadows on the stem and leaves.

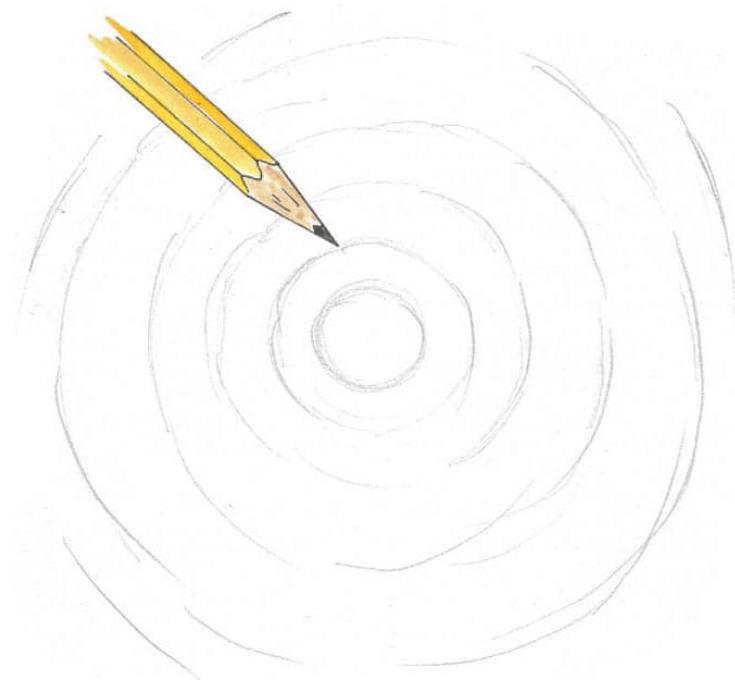


To blend accurate shadows for the petals and leaves, you need to use the complementary colors from the color wheel. Yellow can be blended with purple to make a brown shade for adding shadows on the overlapped petals and the petal ridges. In the center of the sunflower, add dots of color to create texture.

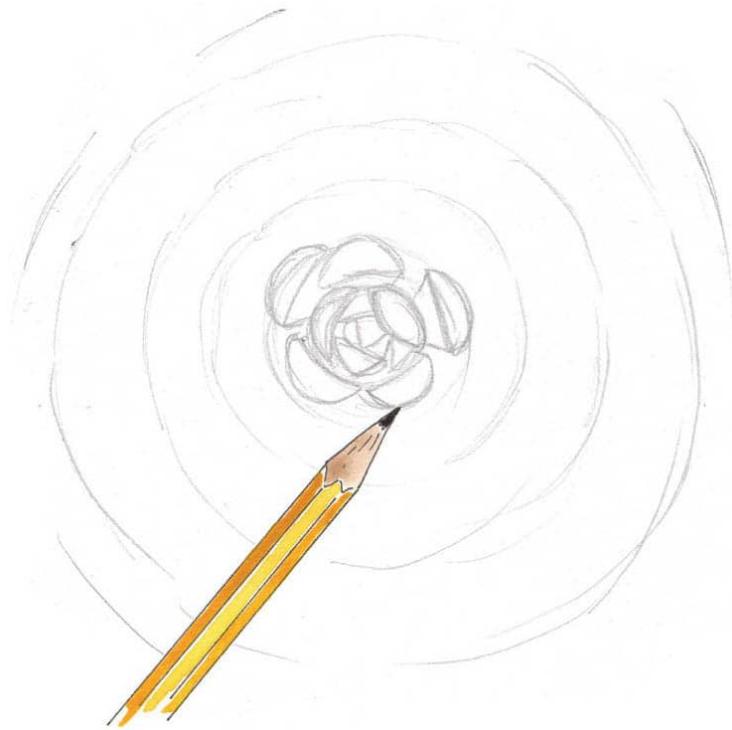
For shading the stem and leaves, blend red with green to create an accurate brown shade for the shadows.

## SUCCULENT

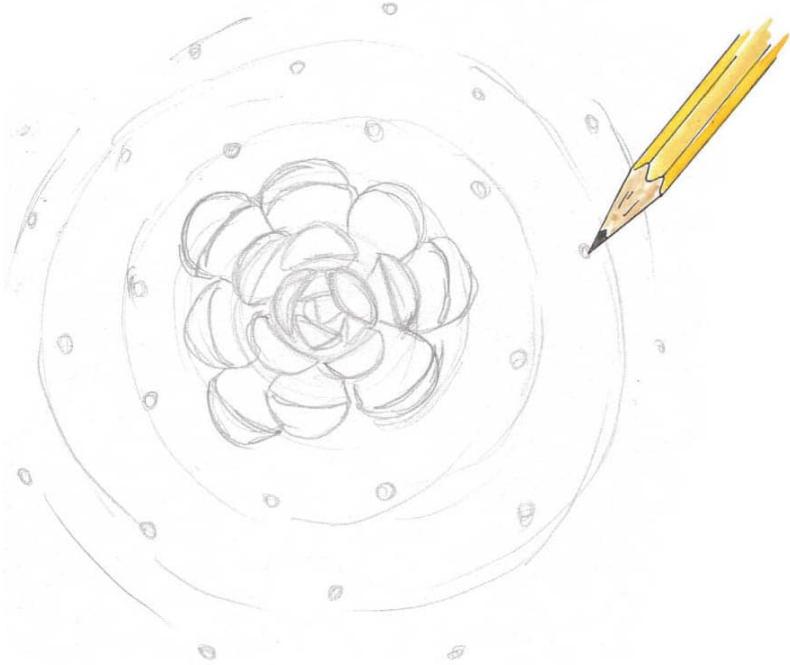
Succulents can be a lot of fun to draw because many varieties look like flowers. The leaves often form very intricate, geometric patterns that make for a great drawing challenge!



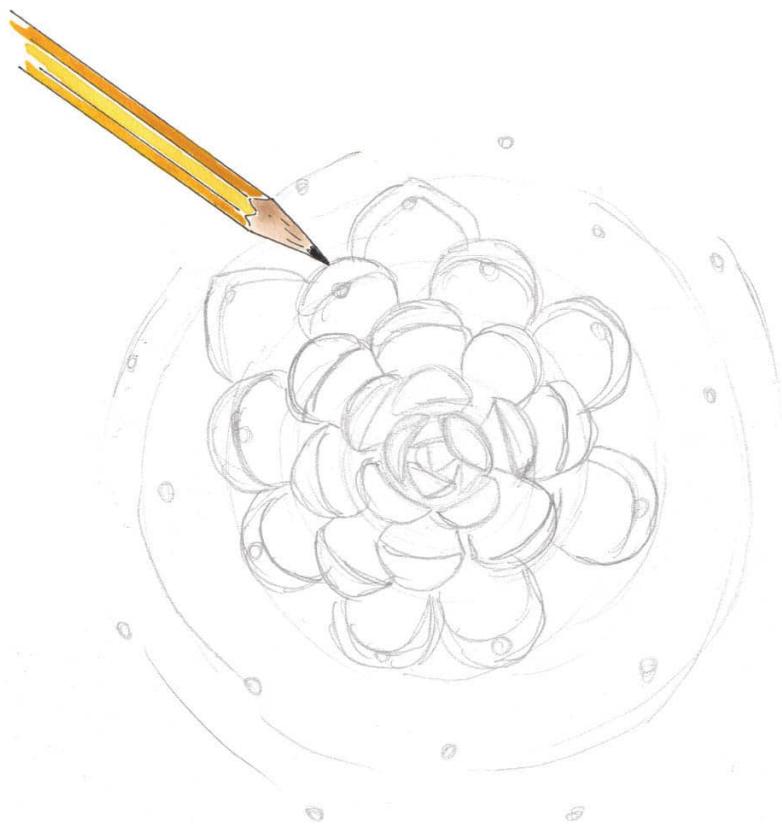
Start by drawing concentric circles. Depending on the size of the succulent rosette, you might draw as many as six circles. These circles will guide you as you draw the leaves out from the center.



In the very center, draw a small triangle and progressively larger, squat triangles around it. When you reach the next circle, start drawing scalloped shapes or half circles in varying sizes.

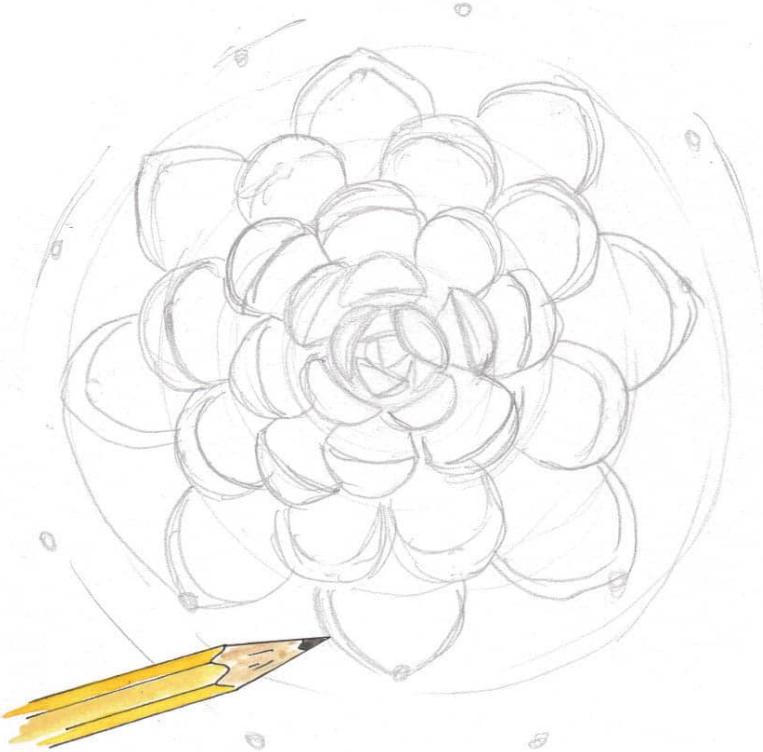


In the third circle, the scalloped shapes line up right next to each other in a ring. Make small marks on the edge of the fourth circle that line up with the space or “V” shape formed by the scallop shapes in the third circle. Continue with the next circle, alternating the marks so they don’t directly line up with each other.



As you continue to add leaves, the top of each leaf should land on one of the marks you made along the edges of the circles. The leaves start getting larger and have more of a crescent-moon shape, with long sides going back toward the center.

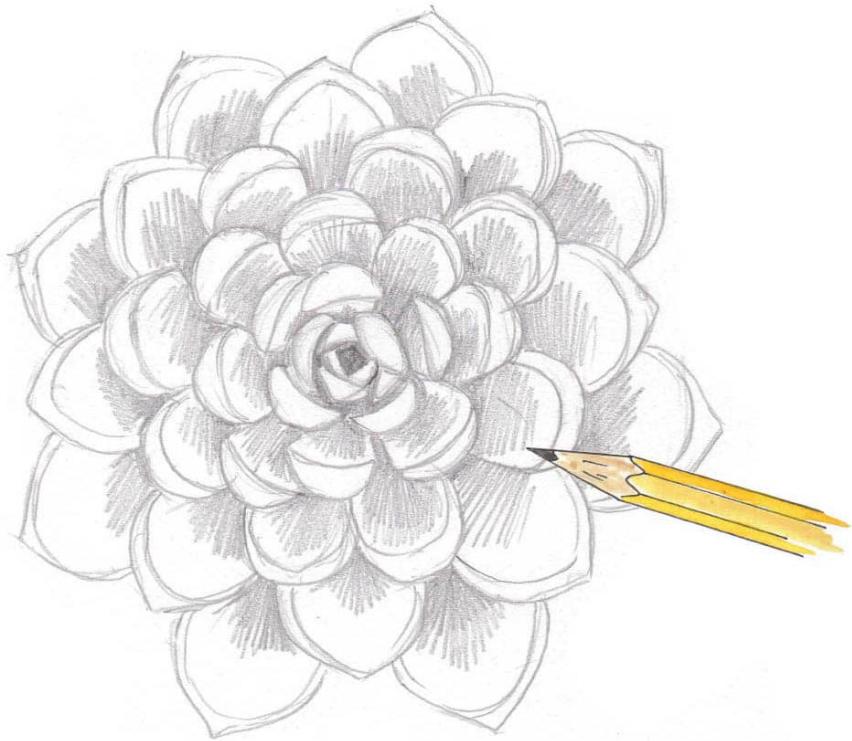
When you reach the fifth circle, the top of each leaf should be pointier.



Continue drawing the pointed leaves to complete each circle before moving on to the last layer.



Finish drawing the leaves around the last circle. This last ring should have the largest and pointiest leaves. Once all the leaves are drawn, erase the lines and marks from the guide circles.

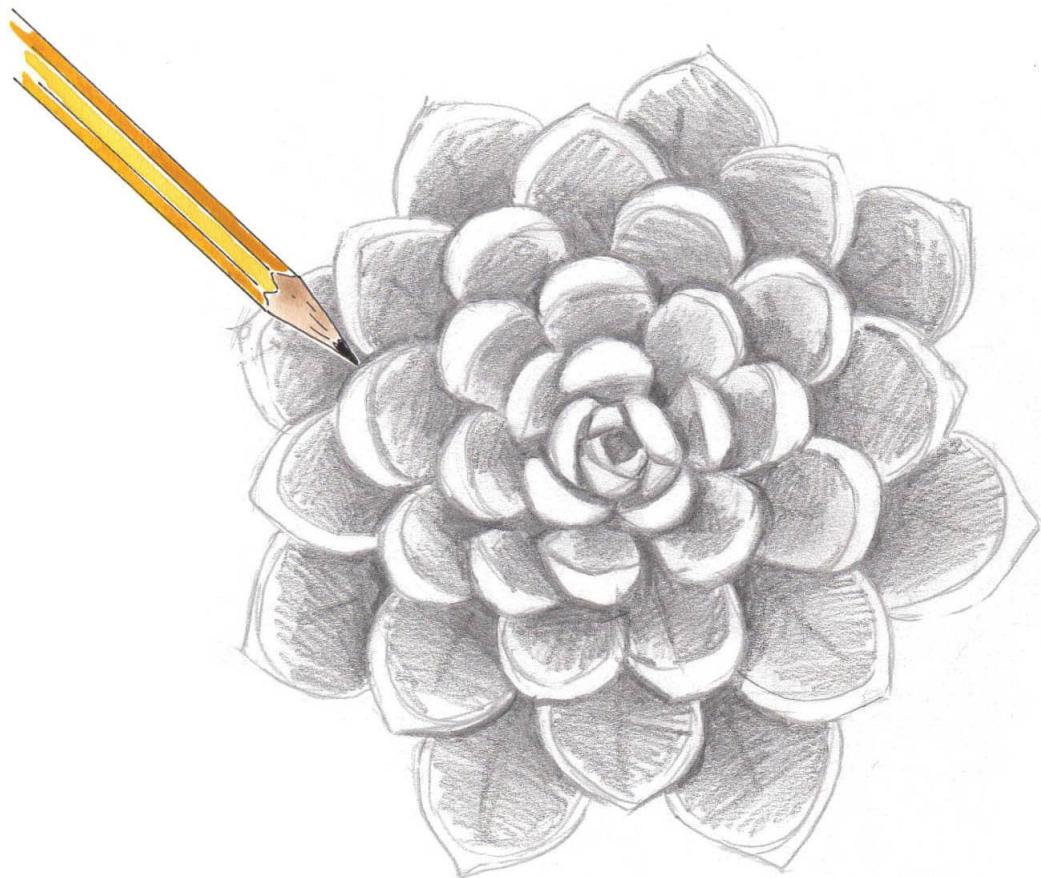


Use a blunt pencil or place your pencil flat on its side on the page to start shading each leaf. The shadows will be at the base of each leaf and around the triangle shapes in the center.



Using your finger, a rolled-up piece of tissue, or a tortillon, blend the shadows on each leaf. The darkest parts should still be at the base of each leaf, with the lightest shadows at the top. Try to keep the blended shadows out of the scalloped tops of the leaves.

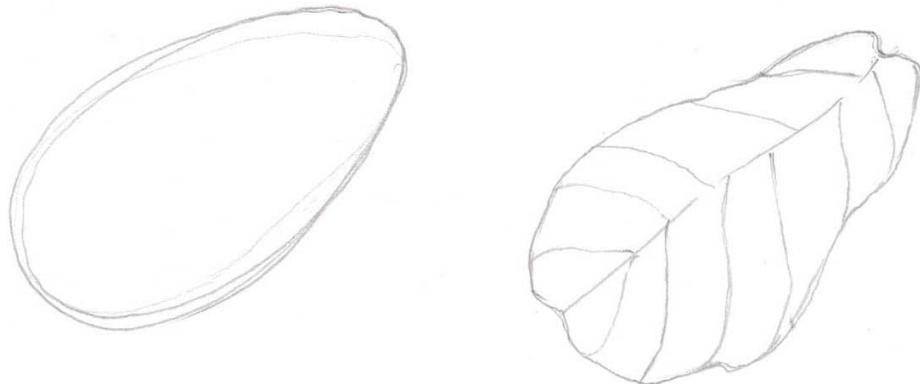
When you're done blending each leaf, erase any pencil that may have smudged into the tops of the leaves.



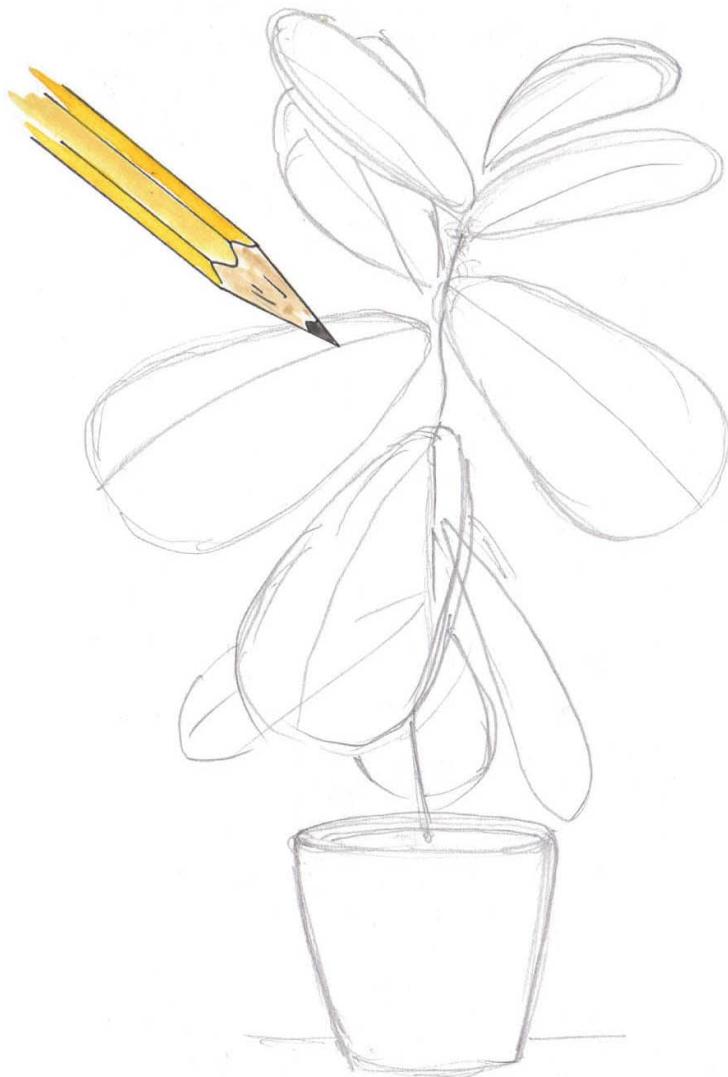
To finish, go back in with pencil and add details to the leaves and darken the shadows. You want high contrast between the dark shadows at the base of each leaf and the highlights of the white paper left along the top scalloped edges.

## POTTED PLANT

As you work your way toward larger plants, your drawings will become more complicated. Potted plants and trees are great for sketching, because it gives you the challenge of drawing subjects larger than your paper. You must translate a larger 3-D object into a smaller 2-D drawing. This can take practice, so be patient with yourself! Potted plants are a great stepping stone.



Fiddle leaf fig plants are great for practice because the large leaves are simple teardrop or oval shapes.



Sketch the pot, paying attention to the curve of the top edge. Lightly sketch the center stem and teardrops and ovals for the leaves. Draw a center vein down the center of each wide leaf that faces you.



Start refining the shapes of the leaves. Make the edges irregular with an inverted tip at the front. For leaves that are turned away from you, sketch the farther edges if they're visible. Very lightly sketch the rest of the veins on the leaves.



Using a waterproof pen, go over all the lines on the plant.  
When the ink is dry, erase any visible pencil lines.



With your choice of coloring medium, add a light base layer of green on the leaves and brown on the stem. Shade in the pot as well.

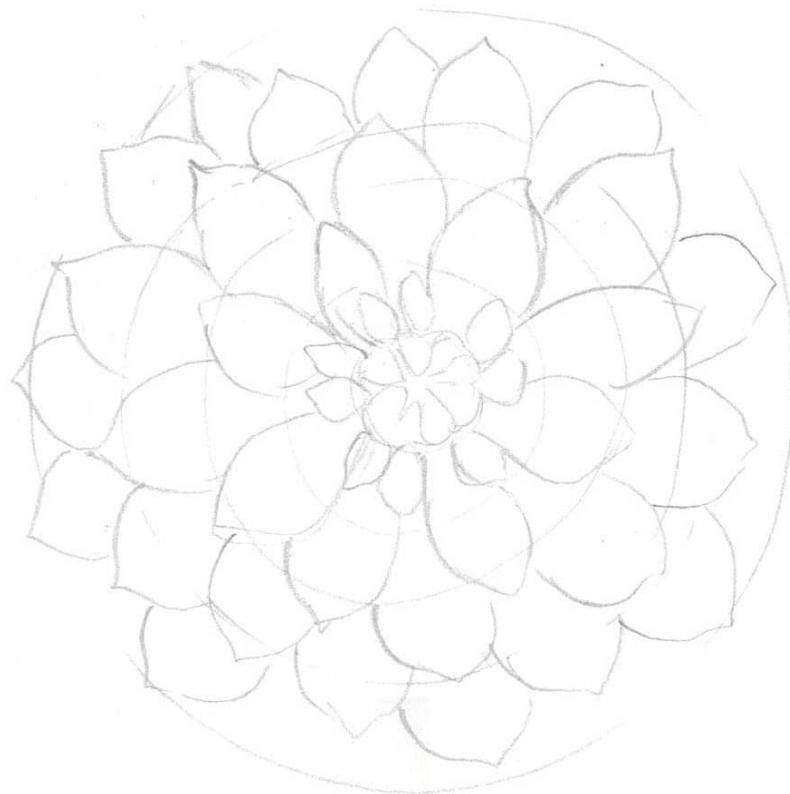


Go over the leaves with a second layer of green, leaving some light spots along the veins and centers. Blend red with your green to create a darker, greenish brown to use for the shadows. Fiddle leaf fig leaves undulate and ripple, so the leaves should all be different. The undersides are darkest. It may take two layers of shading to achieve dark enough shadows.

# DAHLIA

Similar to the succulent beginning on [this page](#), the dahlia flower features petals—rather than leaves—radiating from the center in concentric circles.

## DAHLIA COLOR SWATCHES



Start with a pencil and lightly draw the petals.



With your lightest yellow and coral pencils, start shading in the petals. This dahlia doesn't have any bright white highlights, so you don't need to worry about preserving any white space. Shade in slowly with the side of the lead.



With a slightly richer yellow, build up the color in your petals. You can start burnishing this yellow into the coral to blend it into the rest of each petal.



Time to get those rich tones! Using darker yellow and orange, shade in the petals with long, smooth strokes. These strokes will help add texture to the petals and show their direction as they radiate from the center. Be careful not to color in any of the lighter yellow areas that will form the lighter highlights. Concentrate your color along the bottom of each petal and where they cast shadows on the underlying petals.



With red and fuchsia pencils, burnish in some darker shadows along the bottoms of the petals and along their ridges.



Continue with the red and fuchsia colors until you've shaded in all the shadowy areas and each petal has some darker ridges.

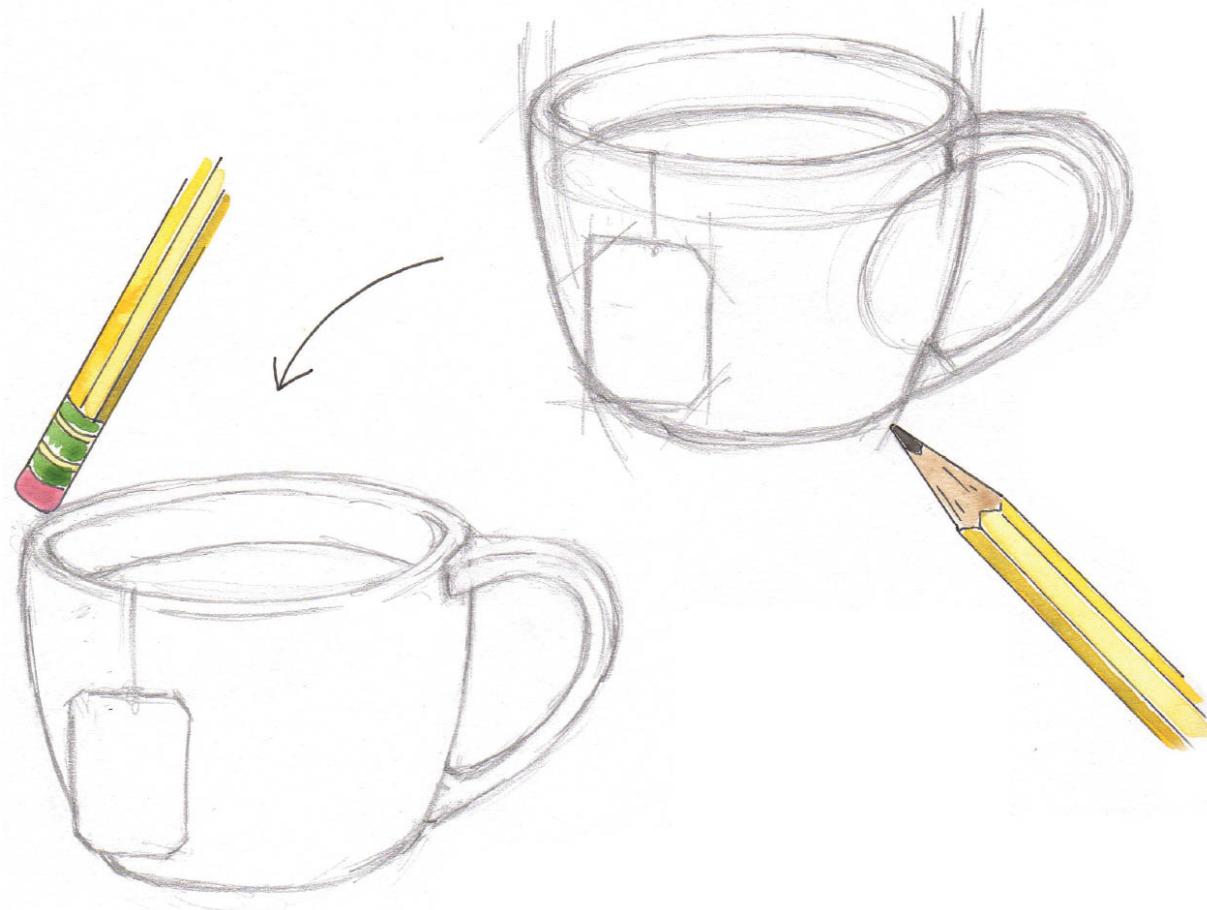


Using a well-sharpened dark brown pencil, add another layer to the darkest shadows of the flower. Look along the bottom corners of the petals closest to the center for areas to darken to give your flower more contrast. If needed, grab one of your lighter yellows or a white pencil to burnish the lighter areas of the petals.

## EVERYDAY OBJECTS

### TEA MUG

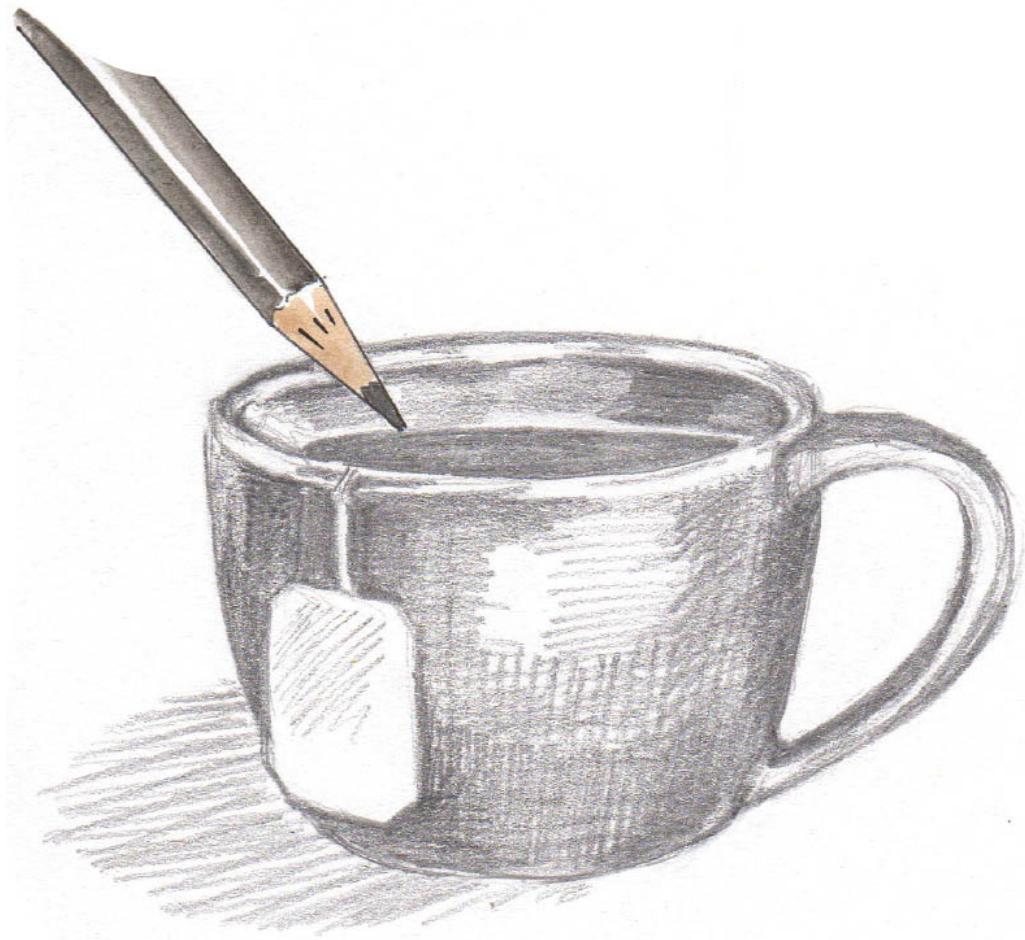
Drawing drinks and beverages can be fun too—everything from paper to-go cups at the coffee shop to your mug of tea at home.



Start by drawing lightly and loosely from the outside in. Get the shape of the cup first, before worrying about the liquid. Keep an eye on the thickness of the sides of the mug.



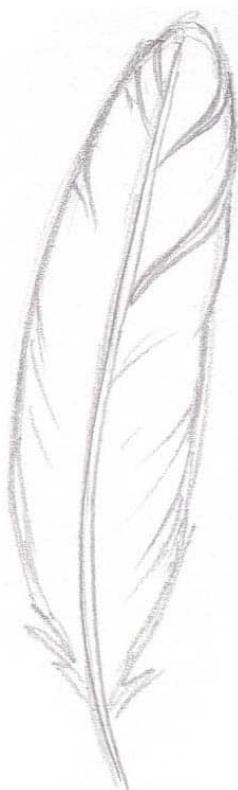
When the shapes are complete, round off lines, and erase extra pencil marks you no longer need.



Add shading with crosshatching, leaving the white of the paper for highlights. Remember, the closer the hatch marks are to each other, the darker the shading. If needed. Use a darker HB pencil to add more contrast in the dark areas.

## FEATHER

Feathers are particularly fun to draw—and they come in so many shapes and sizes! Start with a light outline. Some feathers are wider on one side than the other, rather than symmetrical, so be sure to really study the feather you're drawing.



Lightly sketch any breaks along the sides of the feather, curving them down toward the feather's center.



With a water-soluble pen or fountain pen, make loose marks on the sides of the feather, along the center, and all over the inside.

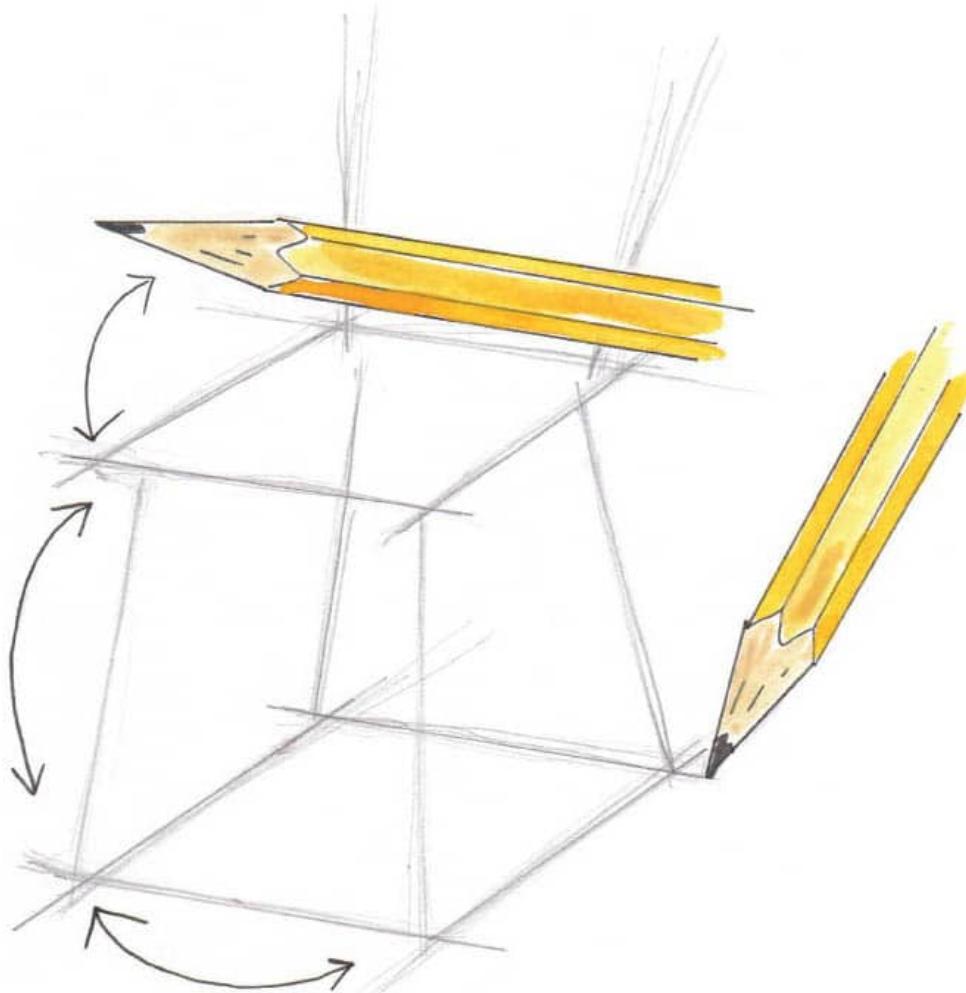
With a brush and water or water brush, loosen up the pen marks. Keep any highlights free of ink and wash for contrast.



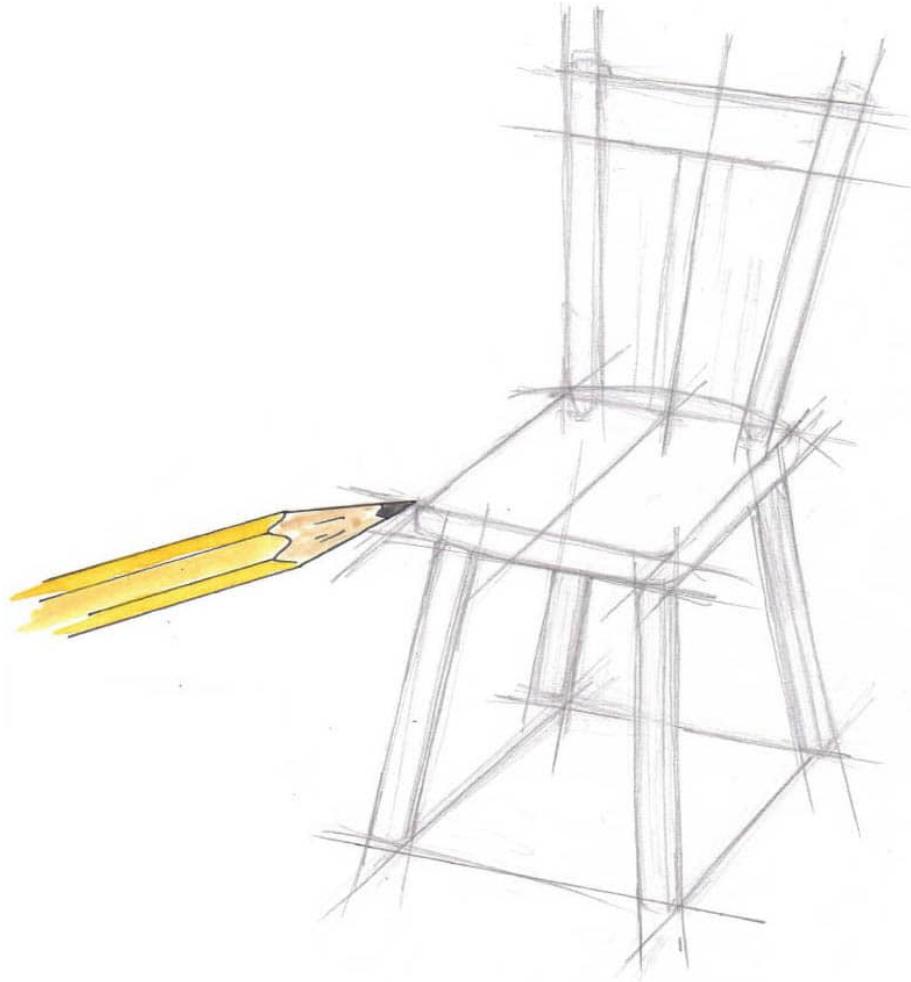
When the feather is dry, use pen to add top marks and details. You can also use pen to make the darkest shadows even darker so they “pop” more off the page. Curve the lines with the feather to add more realistic texture. When it’s complete and dry, erase any remaining pencil marks.

# CHAIR

Drawing furniture can be a little tricky because it involves so many straight lines and angles. A ruler is helpful not only to keep the lines straight, but to ensure that each leg, arm, side, or angle is the right size. Even a folded piece of paper or a business card can provide a stiff, straight edge to trace along.



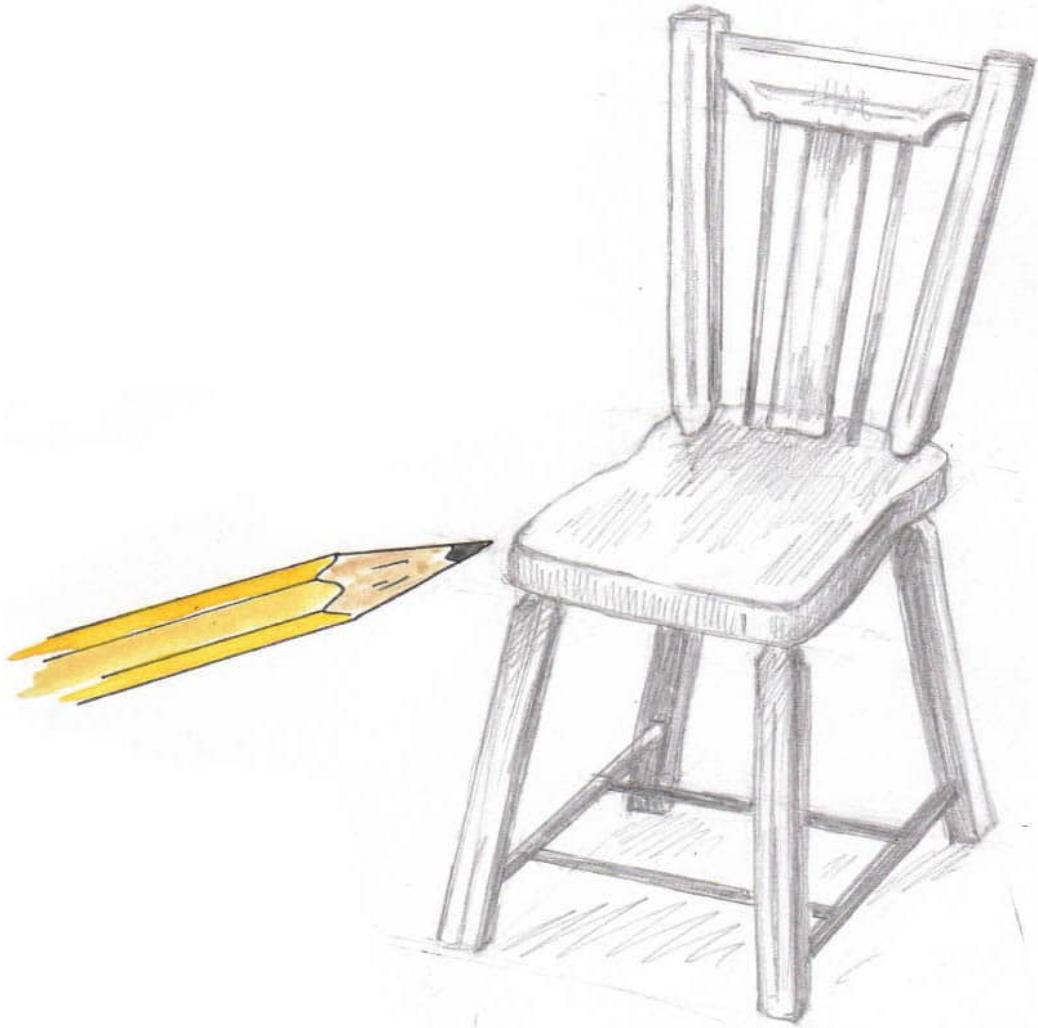
There are two parallelograms on this chair—the seat and the angle created by the ends of the legs. Use a pencil to help mark the edges of the front and back of the seat, as well as the more horizontal lines for the legs. The spacing between the feet/legs often mirrors the shape of the seat.



Draw vertical lines to connect the seat to the ground, and lightly draw in the back of the chair.



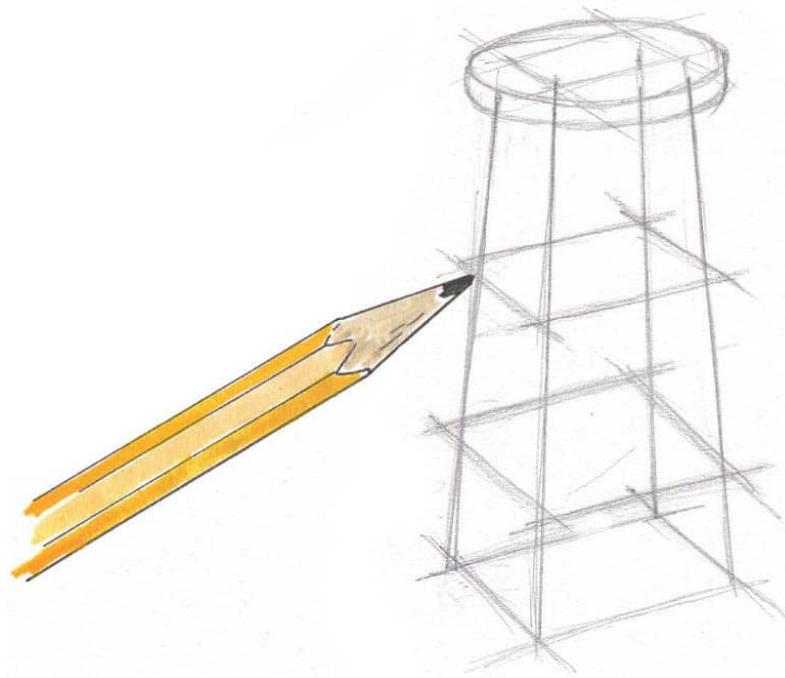
Once the length of the legs and back are right, it's time to make the chair appear more three-dimensional. This includes the sides of the seat, legs, and back of the chair.



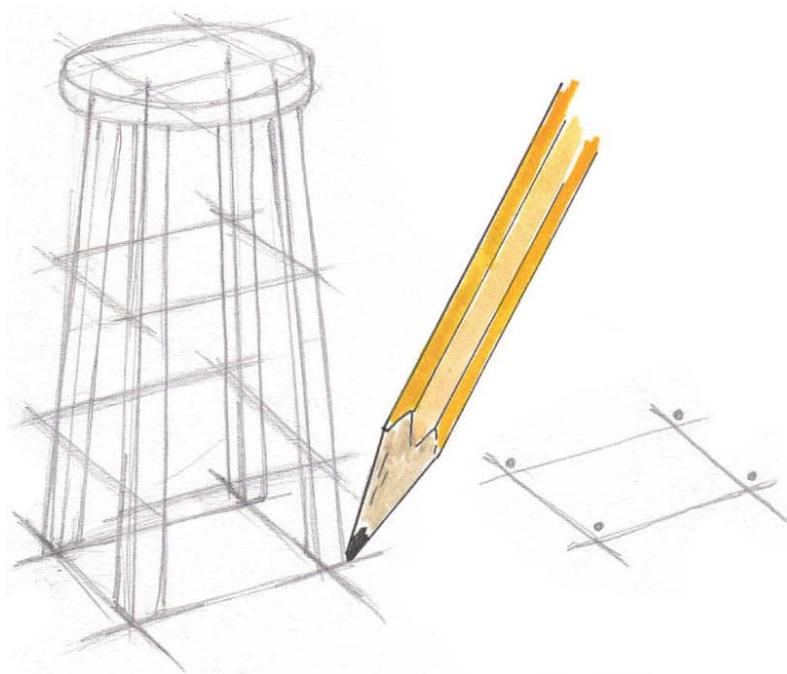
Add curves or details in the legs and seat back. Erase any of the pencil marks left from the parallelograms.

# STOOL

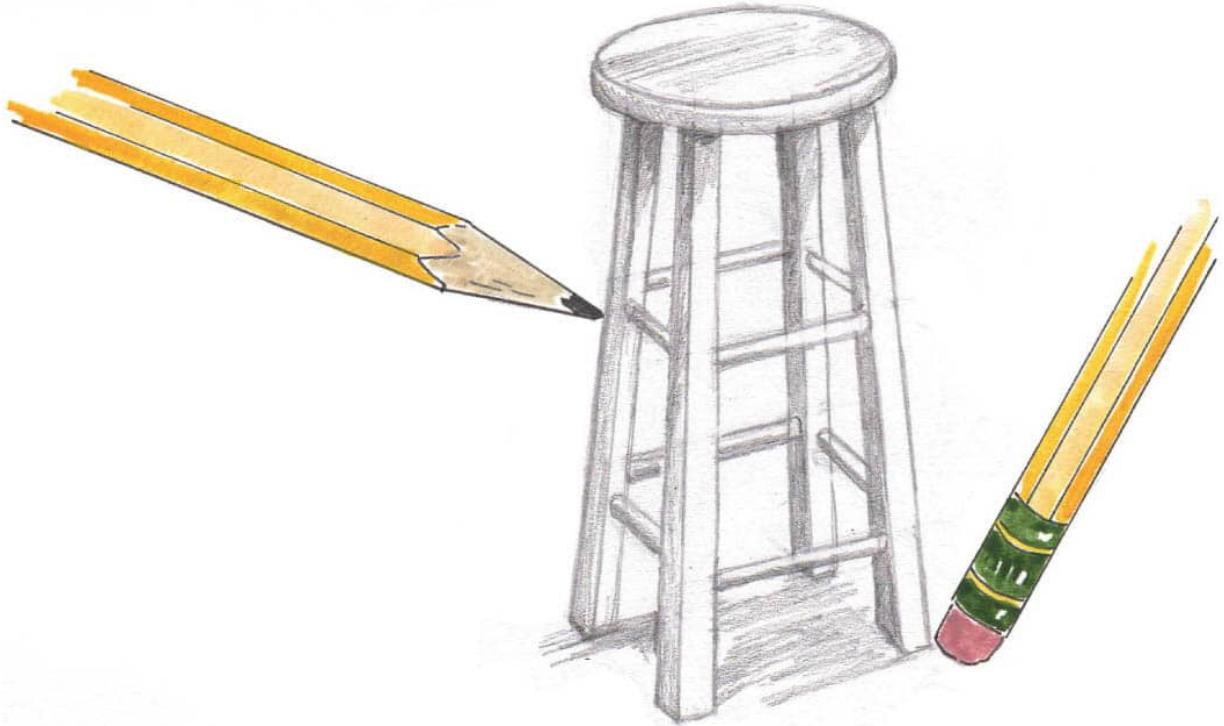
To draw stools or taller pieces of furniture, follow the same steps. Note that a stool typically has more horizontal crossbars or footrests.



Start by drawing an ellipse, or oval, for the top of the stool. Lightly sketch the legs, paying attention to the angles. The parallelogram formed by the ends of the legs should match the shape that the crossbars form on the legs.



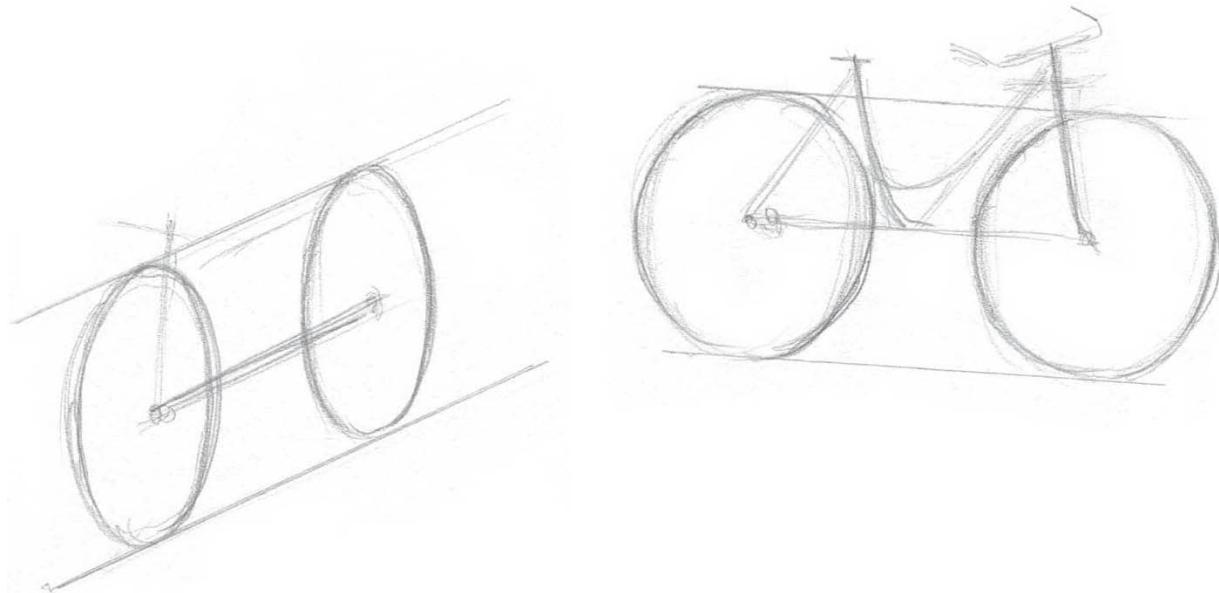
Start making the stool more three-dimensional. In the diagram to the right of the stool, the dots indicate where the bottom of the legs fall.



Add shading. The inside of the legs is darker because they catch less light. Use hatch marks to create woodgrain-like texture.

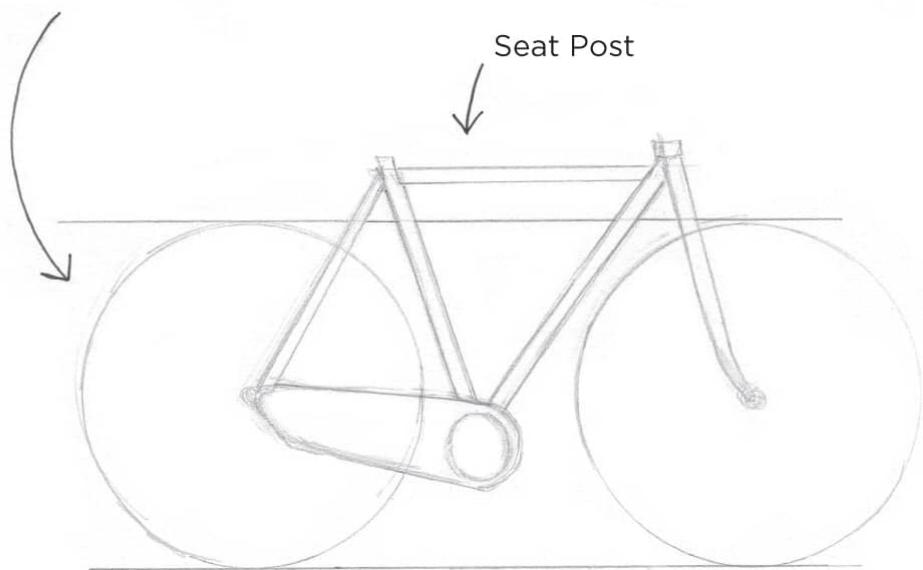
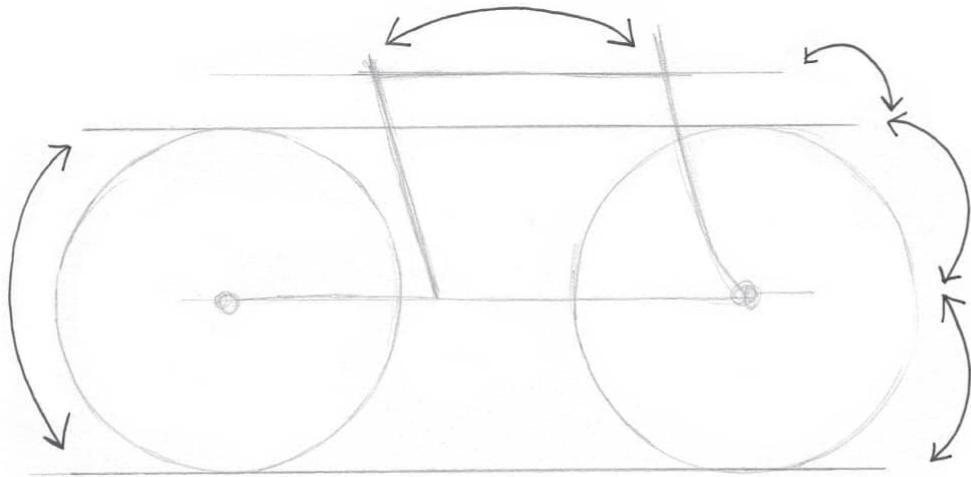
# BICYCLE

When drawing bicycles, it's important to get the size and angle of the wheels correct. While the angle may change, the size of the two wheels is almost always the same.

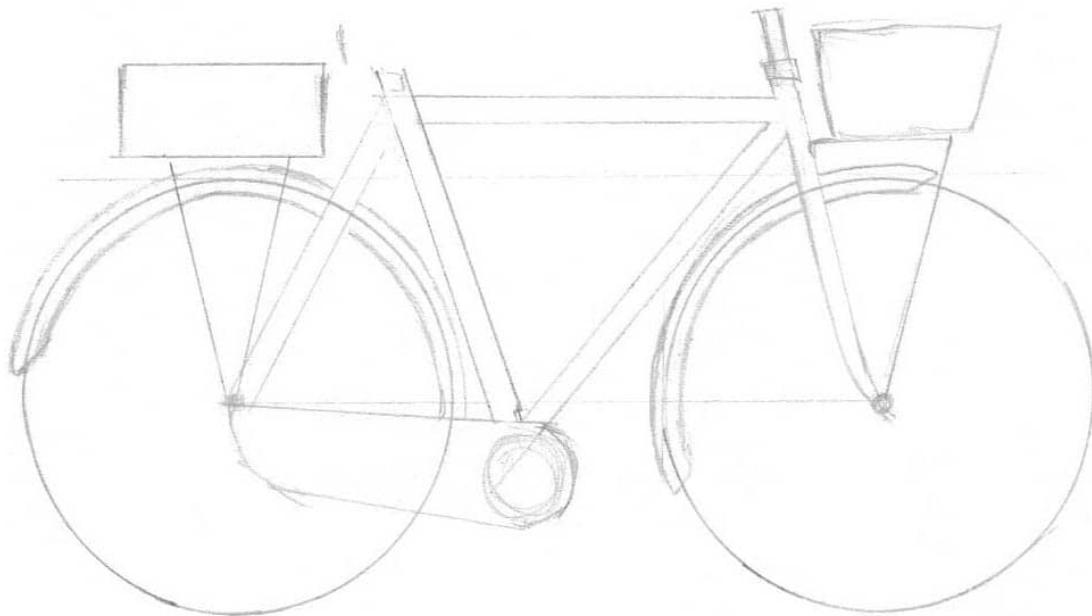


Draw a line for the top of the wheels, using a straight edge or ruler if needed. Draw the rear wheel so the top just touches the line. Draw a line that just touches the bottom of the wheel. Then draw the second wheel between the two lines.

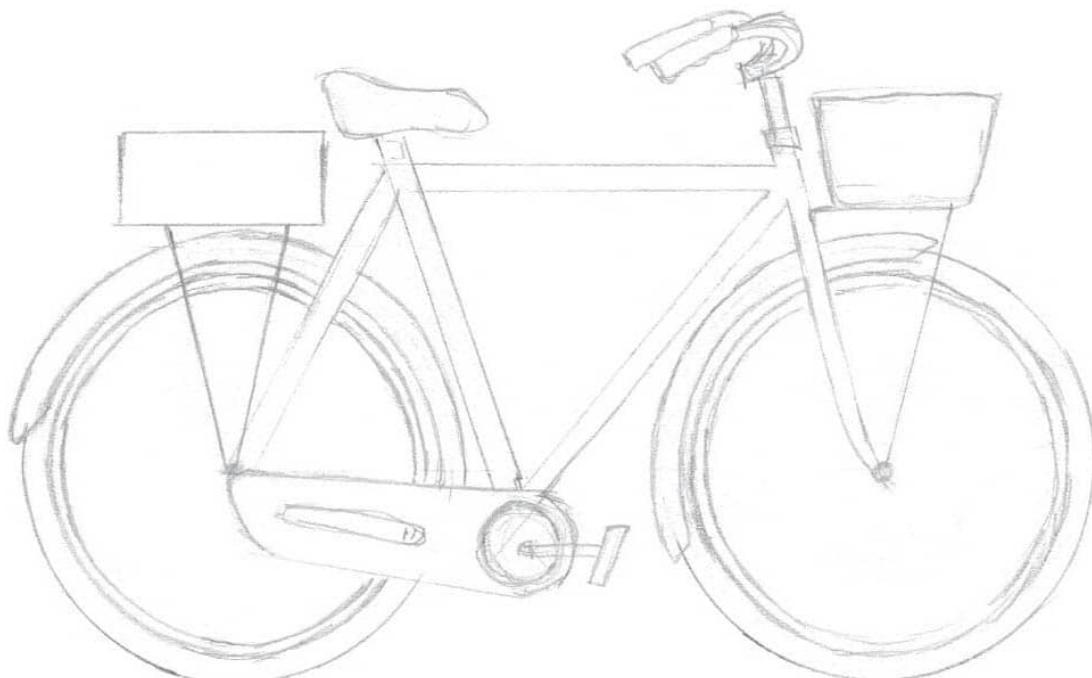
Draw a line connecting the centers of both wheels. Just above that, draw a horizontal bar for the bike's top tube.



Add lines to frame out the rest of the bike's tubing, and sketch in the chain or chain cover.



Lightly sketch the front and rear wheel covers or fenders, which follow the curves of the wheels. Draw straight lines up to the baskets above the fenders.



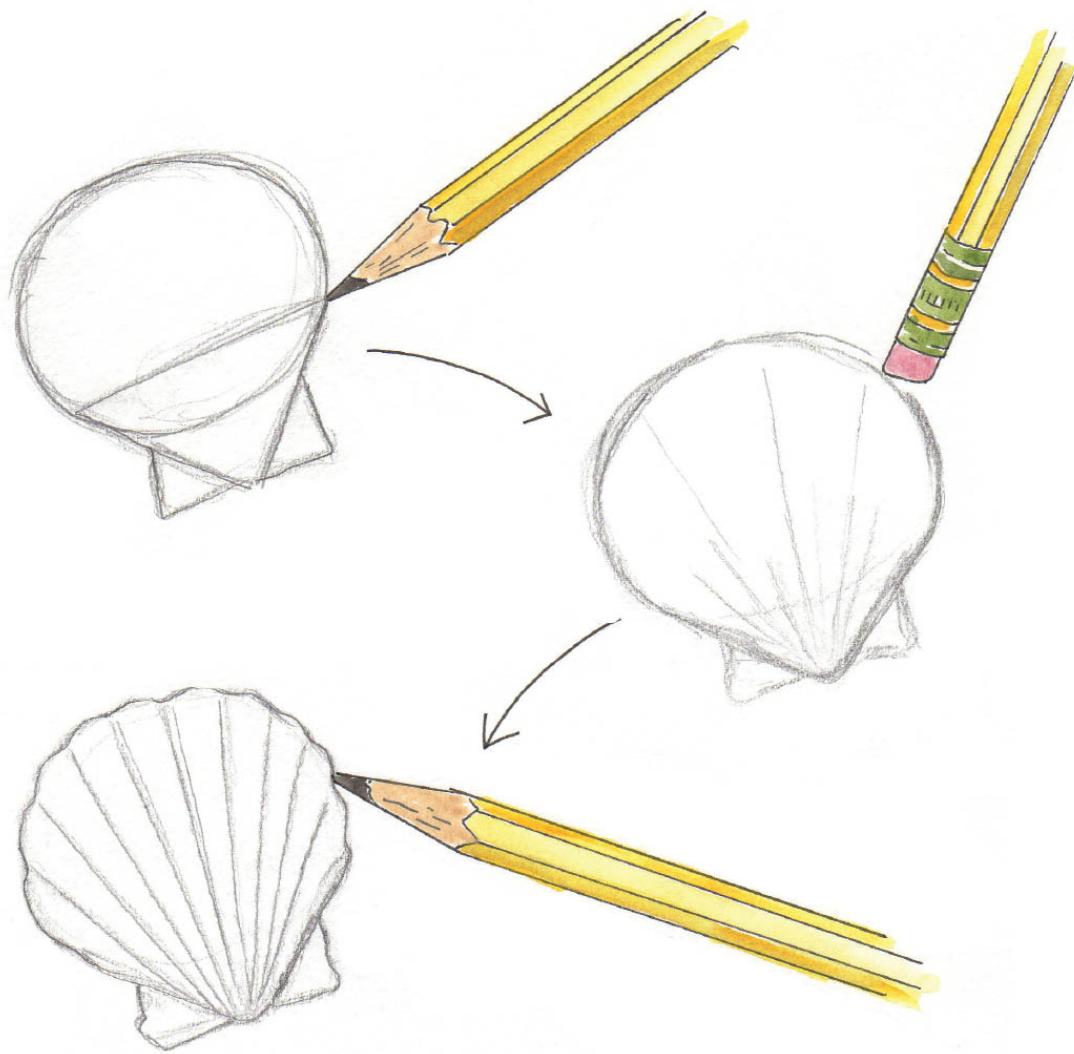
Lightly sketch the seat and handlebars, as well as the pedal or crank arm, hub on the wheels, and any spokes.



Outline the bike with a fine-point, waterproof pen. When the ink is dry, erase any visible pencil marks or smudges before you add color. Use a small brush with a fine point to add watercolor paint.

## **SEASHELL**

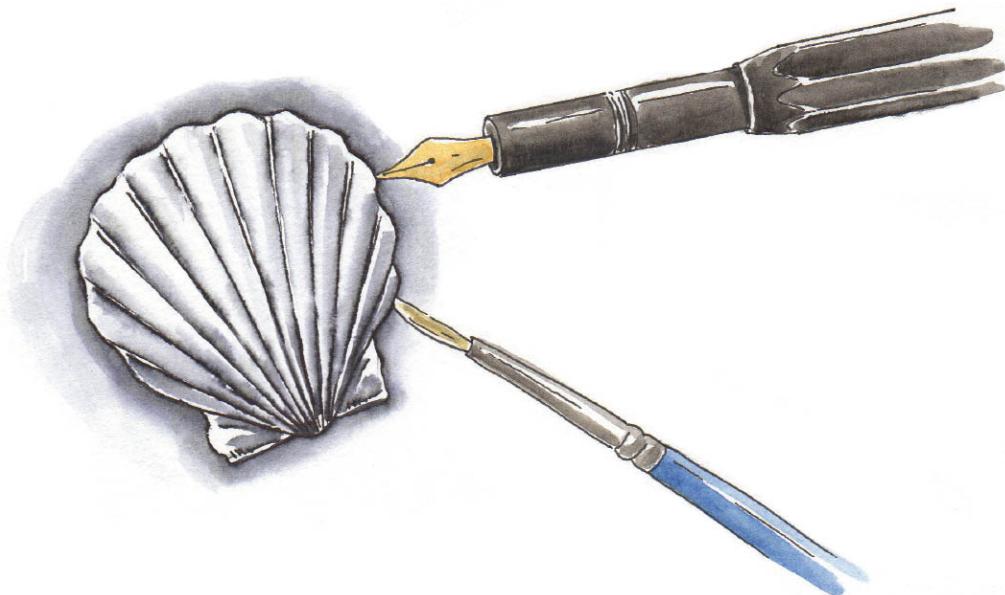
Seashells make great subject matter, because the shapes are simple.



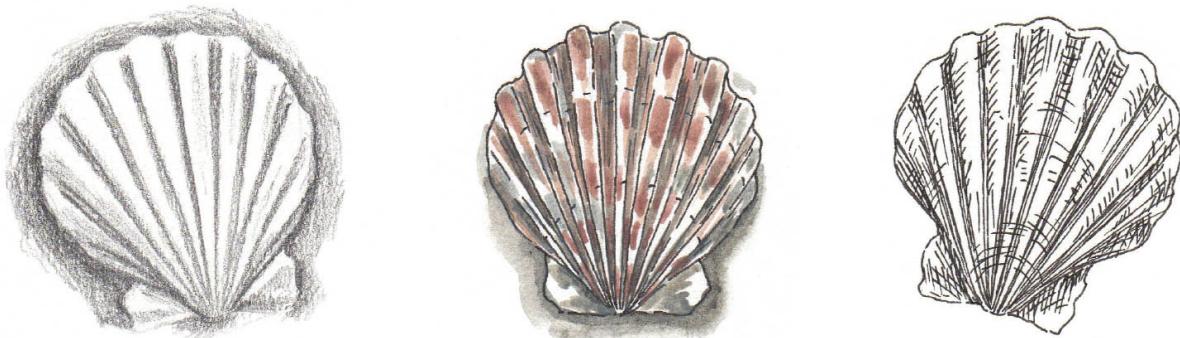
Start with a lightly drawn oval, and add a triangle to the base.

Connect the shapes with rounded lines. Then erase any sketch marks or extra lines.

Draw fan lines from the bottom point to the curved edge of the shell. Where the lines touch the edge of the shell, draw scalloped edges or curves.



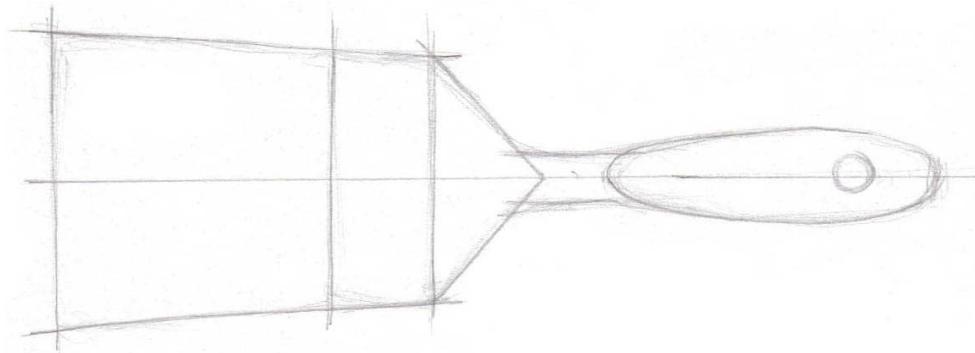
Now add shading with a fountain pen. With a water brush or a regular brush dipped in water, loosen up the ink and spread it like an ink wash. Once dry, erase any pencil marks.



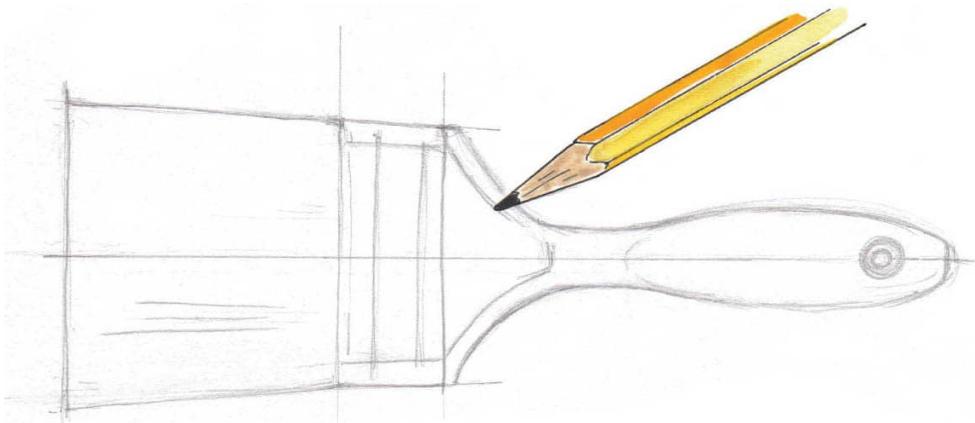
Seashells are particularly fun because you can color or draw them in all sorts of media—everything from regular pencil and watercolors to pen and colored pencils!

# BRUSH

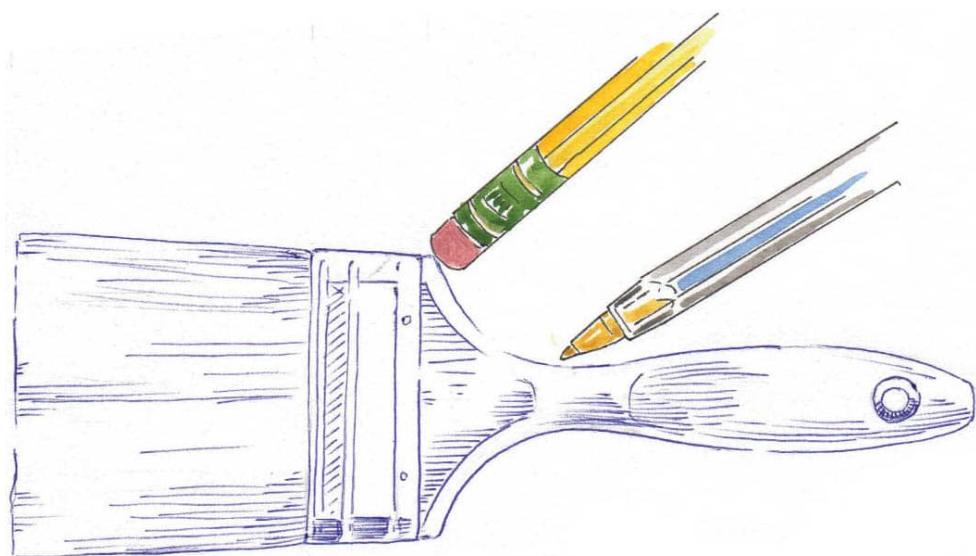
This paintbrush may seem complex, but it's just a handful of simple shapes!



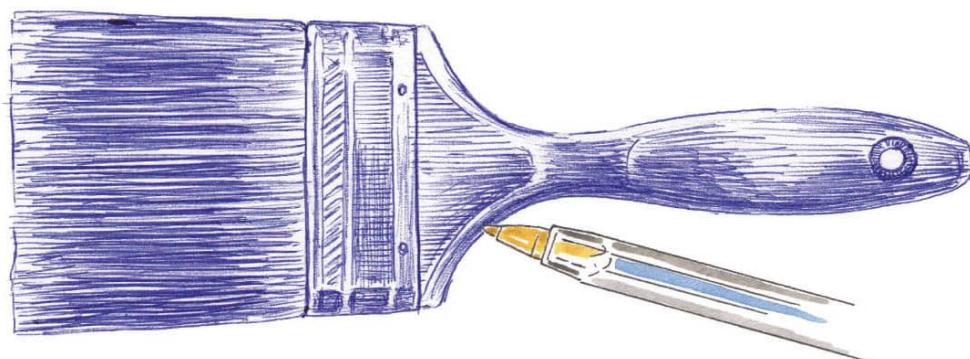
The bristles may look like a rectangle at first glance, but the top and bottom sides slightly bow out from the center.



Connect the shapes of the handle with a curved line. Start adding details to the brush: bristles, shapes in the wood, and details in the metal.



With a ballpoint pen, build up the darker parts of the brush. Keep any highlights free of marks. In the wooden handle, the pen marks create woodgrain texture. You can use similar marks to create individual brush hairs in the bristles. Then erase any pencil marks.



Keep adding more and more layers of hatch marks throughout—especially in the bristles. Curve the pen marks with the sides of the handle to make it more three-dimensional.

## COFFEEPOT

These Italian-style coffee percolators provide an extra challenge because they have so many facets. When drawing very angular objects like this, don't hesitate to use a ruler or folded piece of paper to achieve straight edges.

Start with a long, vertical line for the center of the pot. The top and bottom halves of the coffeepot are trapezoid shapes that almost mirror each other. From this angle, the top and bottom of the pot are long ovals. Even if you can't actually see the whole curve of the base, draw the whole oval to make the side and curve more accurate. Break down the handle into shapes as well.



Next add guiding lines inside. Each faceted side is a long trapezoid. Note how the shapes become narrower as the sides turn away. The lines in the center will line up.

Start adding the details inside the pot: the scalloped curves along the top edge of the base, the spout, and the handle.



With a pen, use crosshatch and hatch marks to build up the shadows and depict the pot's shape. The horizontal lines should follow the angle of that side.

With a brush and water, loosen up the ink and spread it in even layers. Leave the highlights clear of ink. When the wash is dry, add more pen marks on top and more water, if needed, to build up the shadows. Be sure to loosen up the ink on the bottom edge to show the shadow under the coffeepot.

## **GLASS BOTTLES**

Everyday objects can be drawn in so many ways. Combining materials and techniques gives your work and sketchbook fun variation.



Creating simpler drawings, or leaving your drawings at the line-work stage, has many benefits. Line-work drawings are usually faster, giving you the ability to convey lots of information in just a few marks. Practicing these kinds of sketches can be helpful when you have less time to sketch or fully develop a drawing.

On the following page is a collection of bottles and jars. Just one on its own can be a nice study for a more in-depth piece, like the one shown here.



# OFFICE SUPPLIES

Your office and desk contents can also be a surprisingly good source of drawing inspiration. Small objects like tape rolls, clips, scissors, and bulletin boards are all great options! Try grouping a few objects instead of drawing something, like a single clip, floating on a page by itself.

## OFFICE SUPPLIES COLOR SWATCHES

Tape

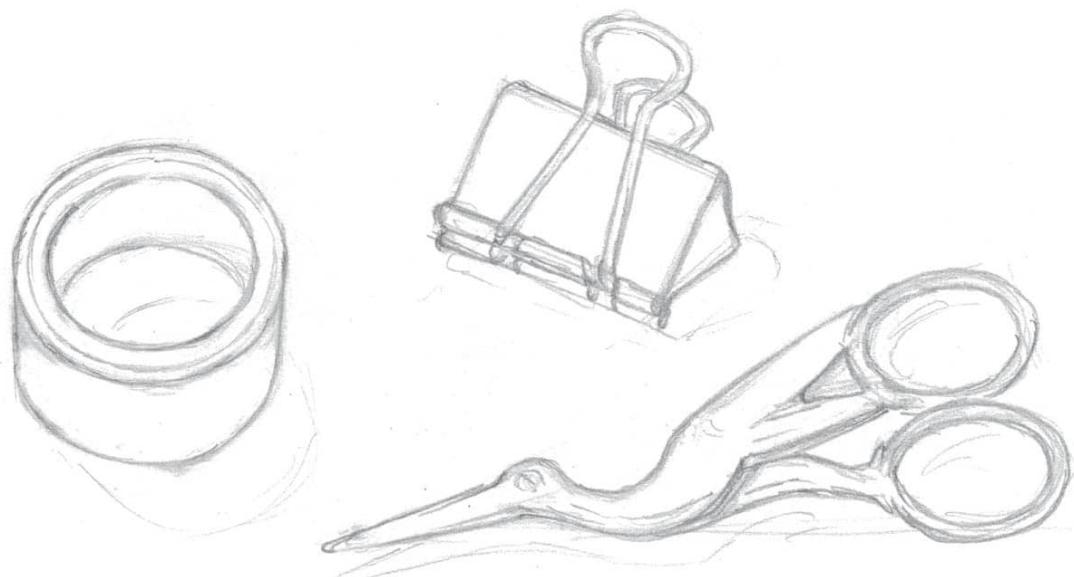


Binder clip



Sewing scissors





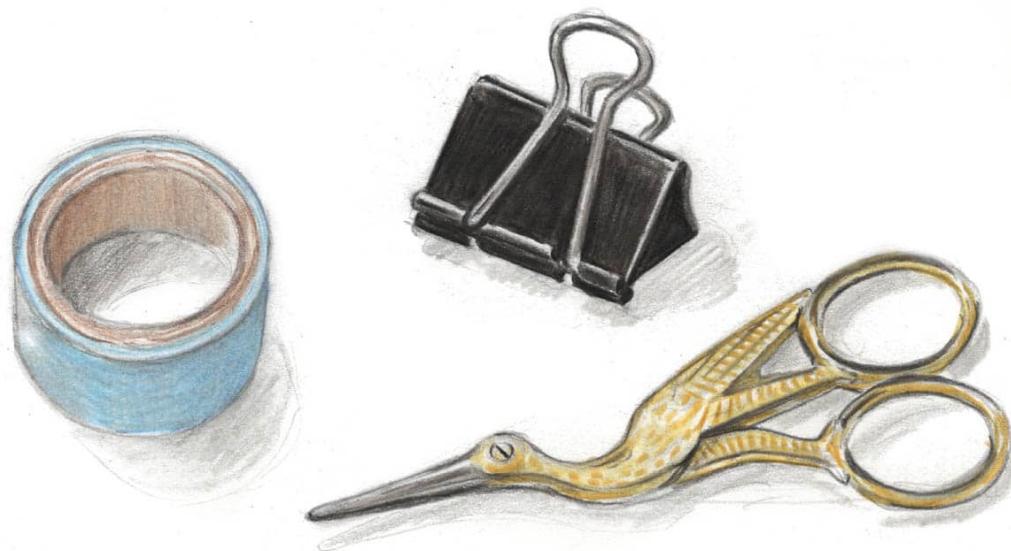
Gather your items and lightly sketch them in pencil, breaking them down into their basic shapes before adding more details and erasing extra guide marks. Also make light notes of the shadows cast by the objects.



Lightly sketch in the base layers, using the lightest color you can find on each object.



With dark gray, start shading in the middle shadows on the objects; then grab darker shades of each of the first colors and blend those in too.



Start burnishing darker shadows and layers. At this point, you can also start building up the details and the shadows cast by the objects.



Finally, use dark grays and black, if needed, to get those shadows and details to “pop.” Make sure your pencils are finely sharpened for the tiny shadows that curve along the edges of your objects. Adding those small, fine-lined shadows right next to the highlights makes them appear more crisp and realistic.

## **INDOOR SCENE**

Looking for small scenes around your home or focusing on single pieces of furniture can be great practice—and it's a good option if your time is limited or the weather is poor. While more complicated scenes and arrangements of furniture can be intimidating, one way to simplify and make it more approachable is to limit your color palette. Working in only a few colors—or even just one—creates a value study of lights and darks, which can be easier than trying to color match and shade complex objects.



As always, break everything down into shapes and loosely sketch your scene. It can be helpful to compare the objects and observe where they overlap one another. For instance, the tallest leaf on the fiddle leaf fig plant is about as tall as the dresser.



Erase any stray marks and add more details to your drawing, like the floorboards, the curves of the leaves, and the folds in the blanket over the chair.



With your color of choice, start shading the middle shadows, leaving any highlights or lighter areas blank. Preserve more white space than you think you need so you can gradually shade those spots in as you darken the shadows.



Continue to build up the middle shadows around your scene, including behind the furniture and as texture in the wood flooring.



Start developing the darkest shadows and the details. If you're having trouble isolating where the darkest shadows are, squint your eyes while looking at your scene. This will blur the details and allow you to focus just on the values so you can see the darkest areas.

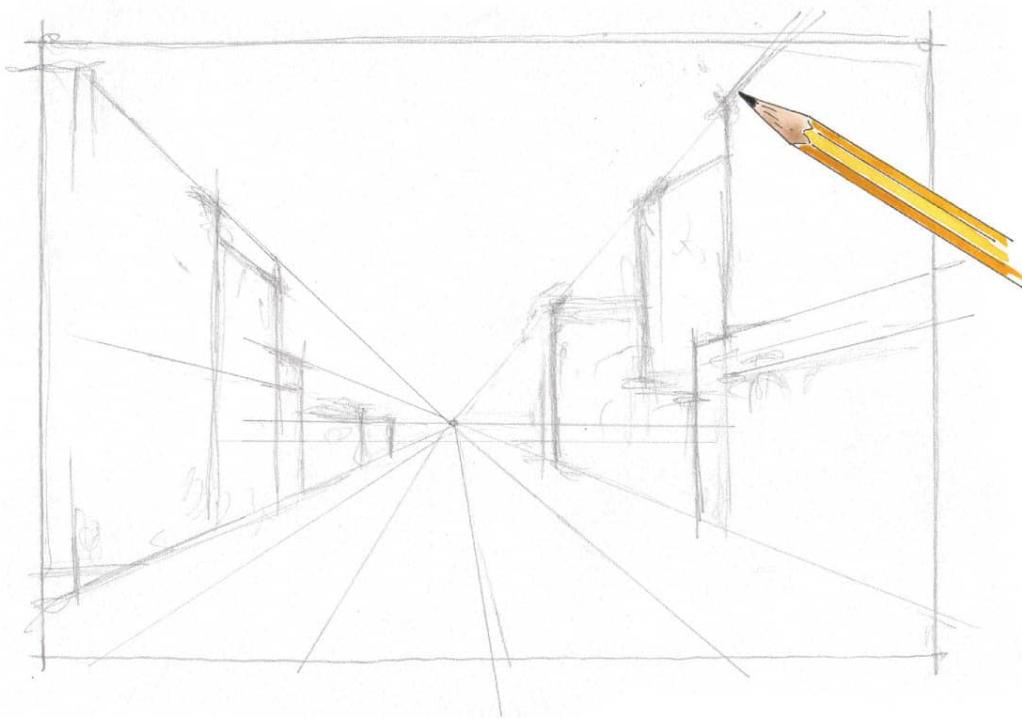


Sharpen your pencil to add fine details and the darkest shadows. Gently outline any objects that need to be differentiated from the background or objects behind them. For instance, the left chair arm is similar in value to the wall behind it; a little line along the arm helps differentiate the two.

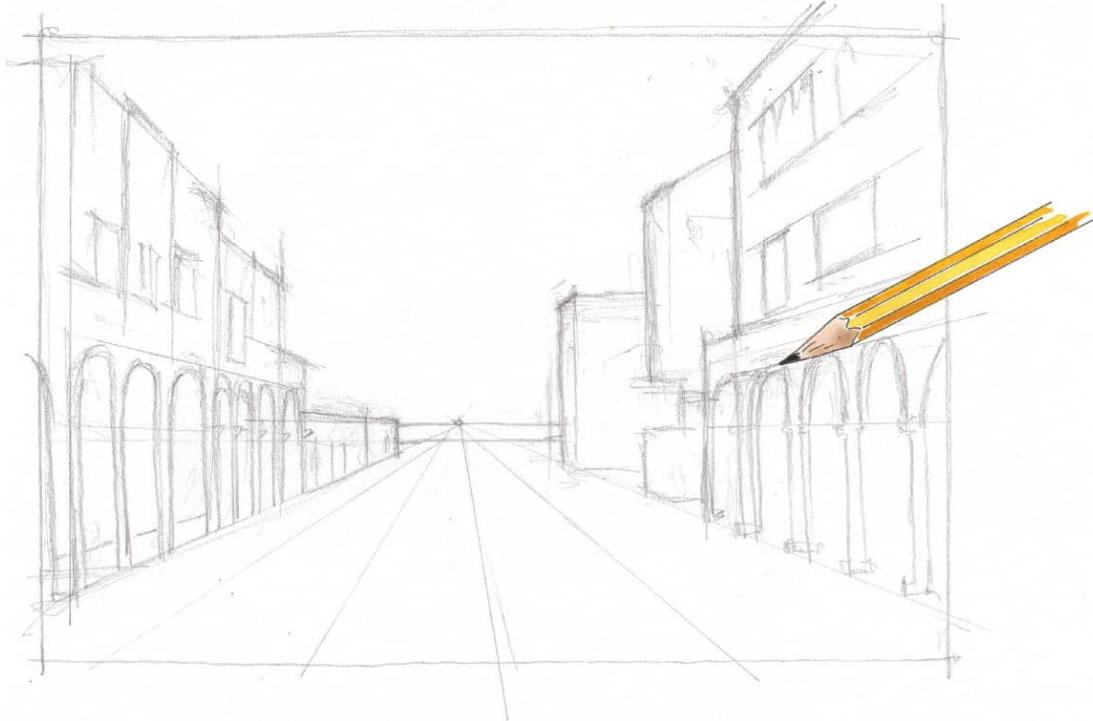
## LANDSCAPES & ARCHITECTURE

### **STREET SCENE**

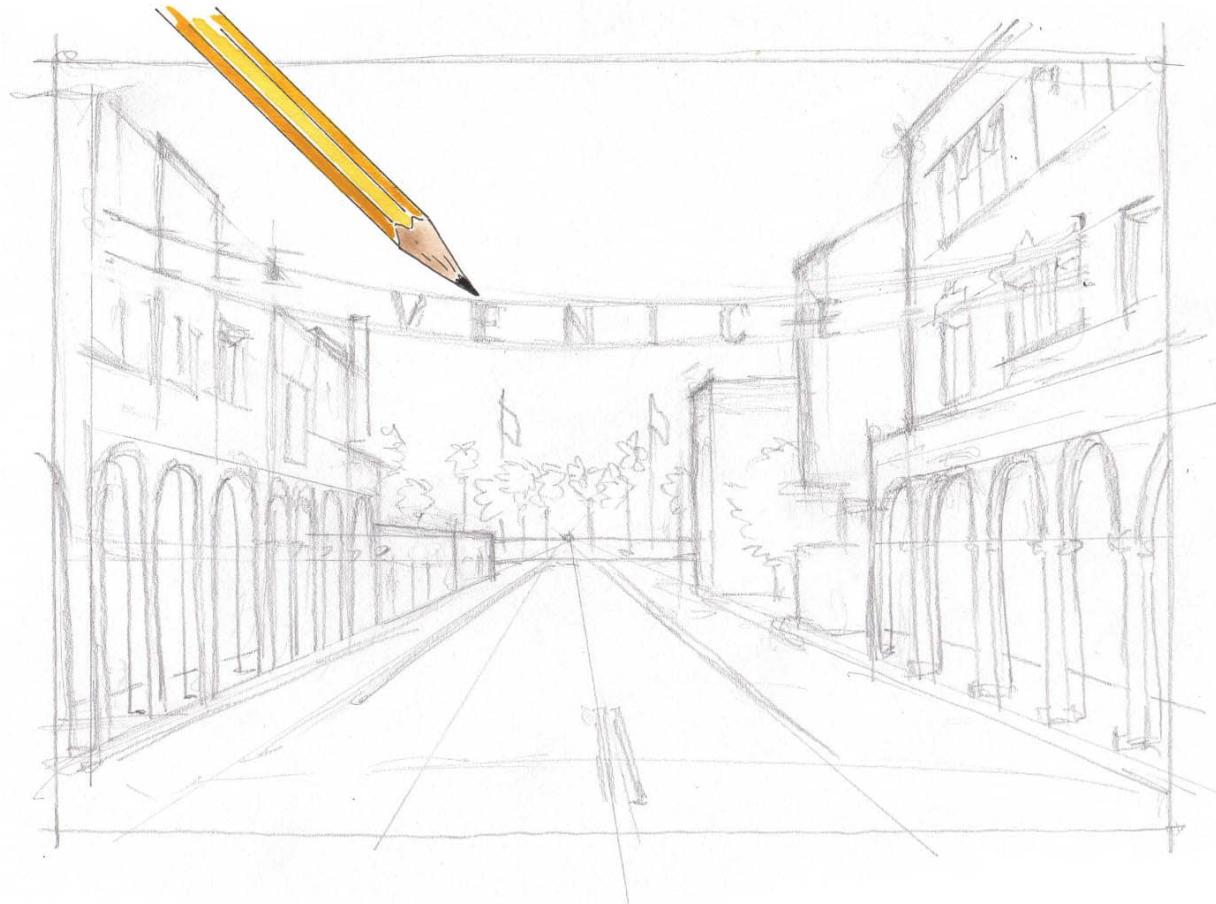
When choosing an architectural scene to draw, think of how you will frame what you see. Is this a large scene that will take up the whole page, or do you want to focus on one portion of the scene? Also note if there is perspective involved or if you have a flat view of the scene.



When drawing a busy one-point perspective scene, start with a quick frame to simplify things. Lightly sketch in a frame and the horizon line. Very loosely sketch where the buildings are, and use a ruler to double-check that they follow the lines of perspective.



Once the buildings and guidelines are in place, start adding more details. The windows and doors should all follow the perspective guidelines.



Start adding more details to the entire scene: trees, eaves on the windows or doors, and any signs or details on the buildings.

Once all the details are sketched out, grab a pen and go over the lines. Take your time, especially when outlining small details.



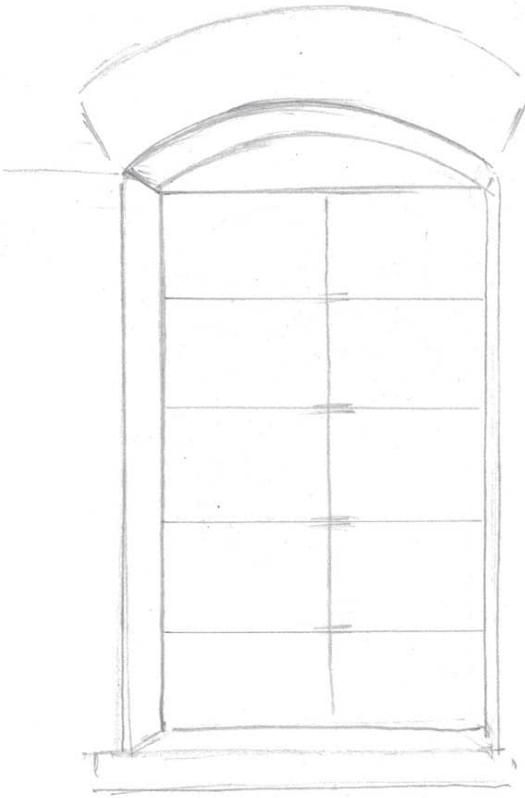
Start building up the shadows with hatch marks and crosshatch marks. The direction of your lines can be used to show the perspective of the scene as well. Don't feel like you need to draw every single brick or crack along the walls. You can simplify the scene as much as you want! If there is a specific focal point that you want the viewer to focus on, add the most detail to this point to draw attention. When the pen is dry, erase any visible pencil marks.

## **BRICK WINDOW**

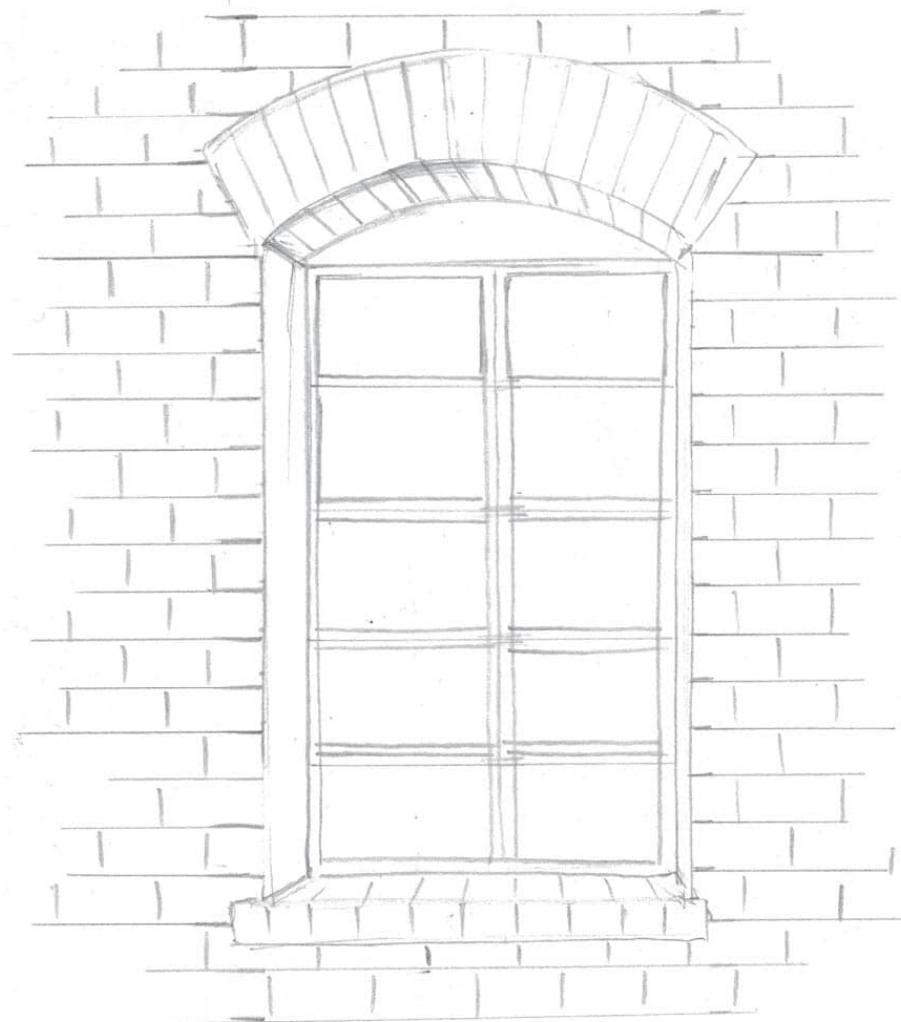
Watercolor pencils are a great option when you encounter more detailed architectural details, especially brickwork. While you can still achieve great detail with regular colored pencils, watercolor pencils can speed up the process.

### **BRICK WINDOW COLOR SWATCHES**





Start by outlining your window lightly with pencil. Begin with the basic shape; you will add the bricks after establishing the shape and size of the window. Keep an eye out for any instances of skewed perspective where the frame or bricks are angled toward the sky, the viewer, or the ground. This will vary according to the angle from which you're viewing the window.



Still working with regular pencil, lightly sketch in the bricks. Bricks are usually a consistent size and shape, but there are, of course, some variations. Draw the angles of any bricks on the arches, sides of the windows, and ledges.



With watercolor pencils, roughly shade in the bricks all over with light brown and tan. You can do this by laying the lead on its side or working with dull pencils. Don't worry if pencil marks show; these will be blended with water. Do your best to avoid getting any color on the windowpanes.



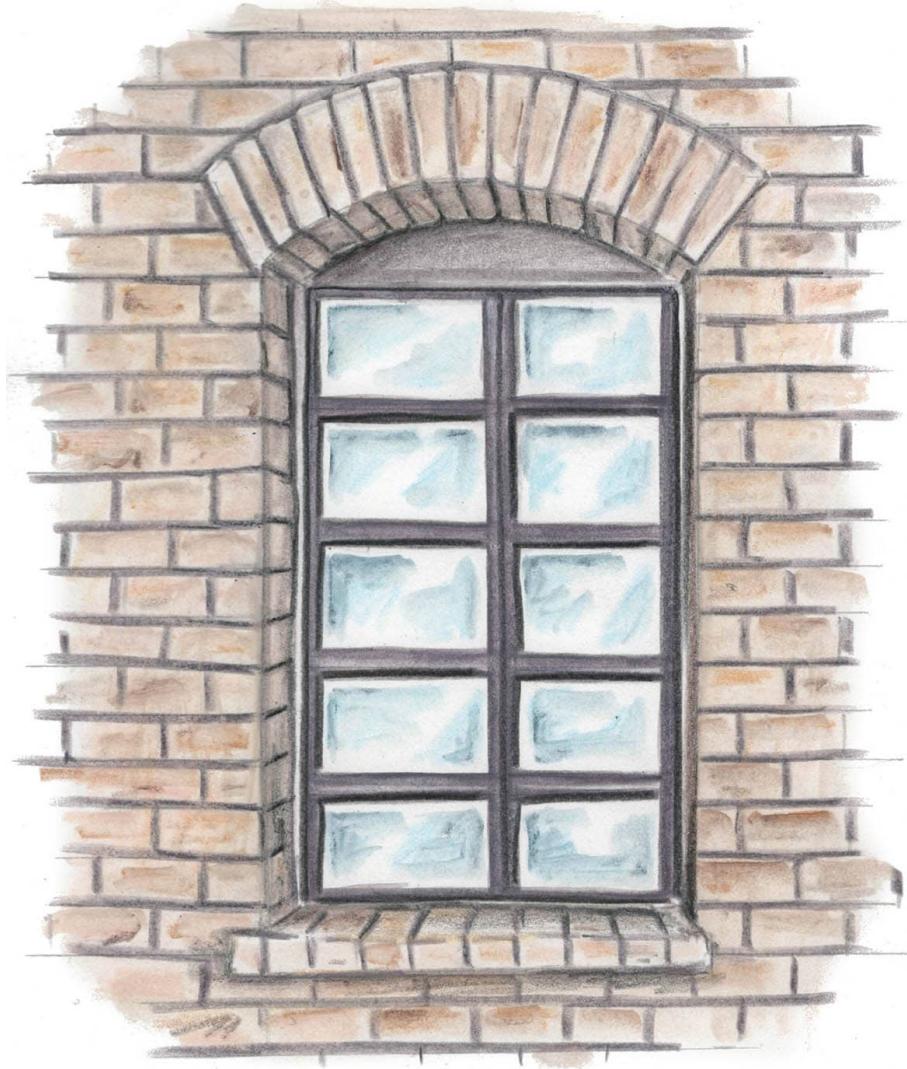
Using a brush with clean water, blend the first layer of colors. If you're using regular drawing paper, keep in mind that you will only be able to add a couple layers of water before your paper begins to buckle or break down.



With a medium gray pencil, go over your original pencil lines to shade in the grout between the bricks. You can also shade in the underside of the arch and the sides of the window frame. This is best done with a dull pencil instead of a freshly sharpened one. Use light blue to add a little color to the windowpanes, preserving the bright white paper for the highlights.



Using red-browns, yellow ochre, and varying shades of gray and brown, add texture to your bricks. Not all the bricks need to be identical, so you can layer in the color sporadically to show the varying colors.



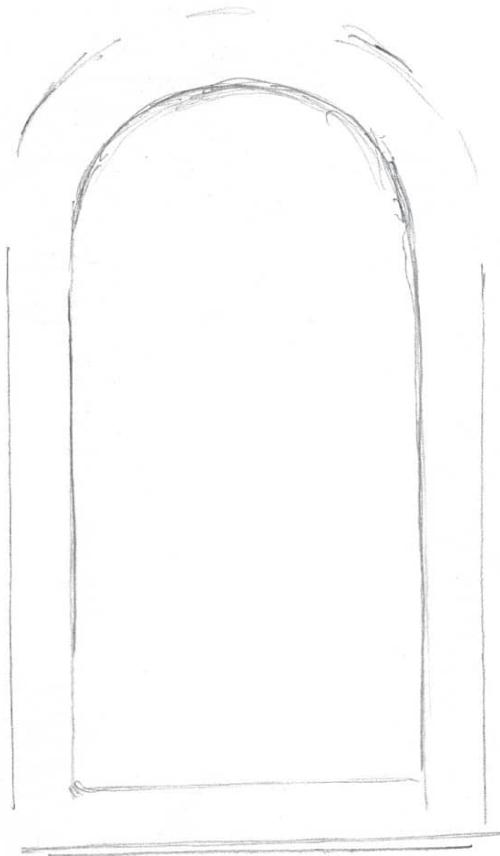
With a small brush and a little water, loosely blend your marks on the bricks. You can blend the windowpanes as well. Add any last shadows to the grout and under the arch and ledge.

## DOORWAY

Doors and doorways also make great sources of inspiration. Especially in older architecture, doors appear massive and ancient! Many include lots of unique textures and details.

### DOORWAY COLOR SWATCHES





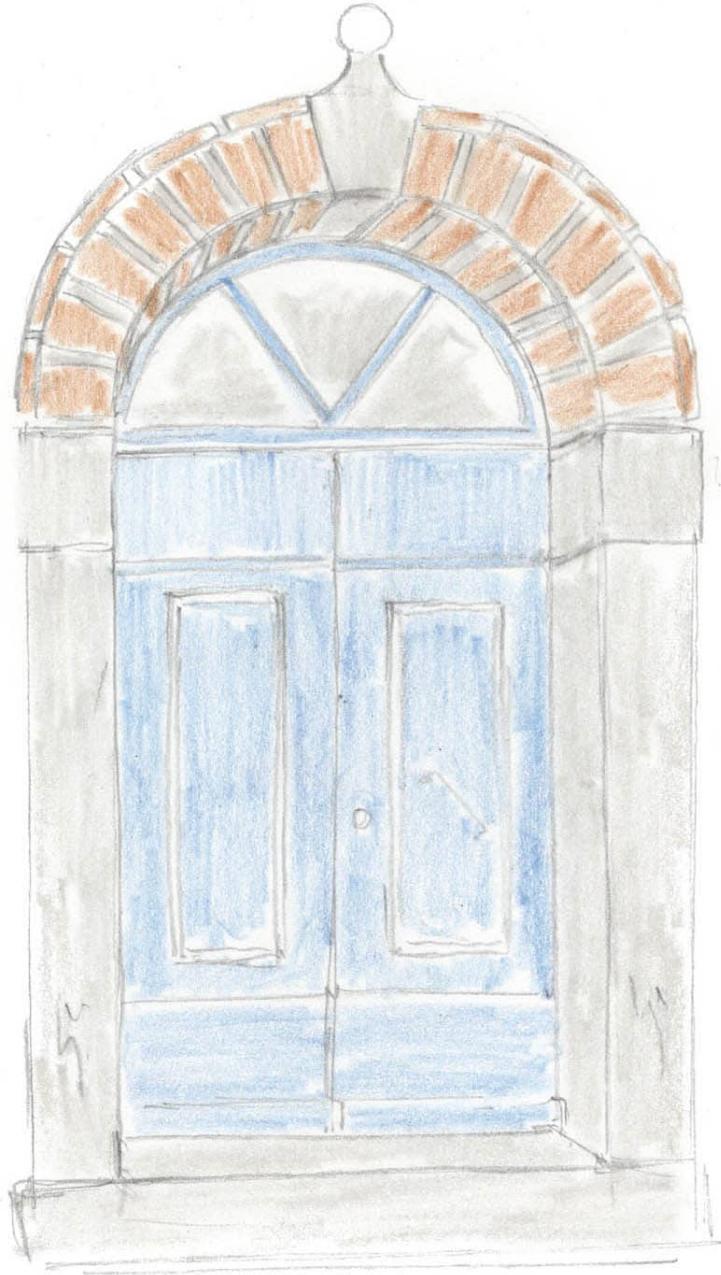
Break down the door into its basic shapes with pencil first. For this arched doorway, start with the simple lines of the outer arch.



From this vantage point, the door is at an angle, so you can see inside the archway over the door. This inner archway matches the first outer shape, but it's pushed back into the frame a little bit. Lightly add details to the door.



Sketch the final details on the door and the brickwork along the upper arch. Pay attention to the angle of the bricks in the inner arch, and note the perspective skew.



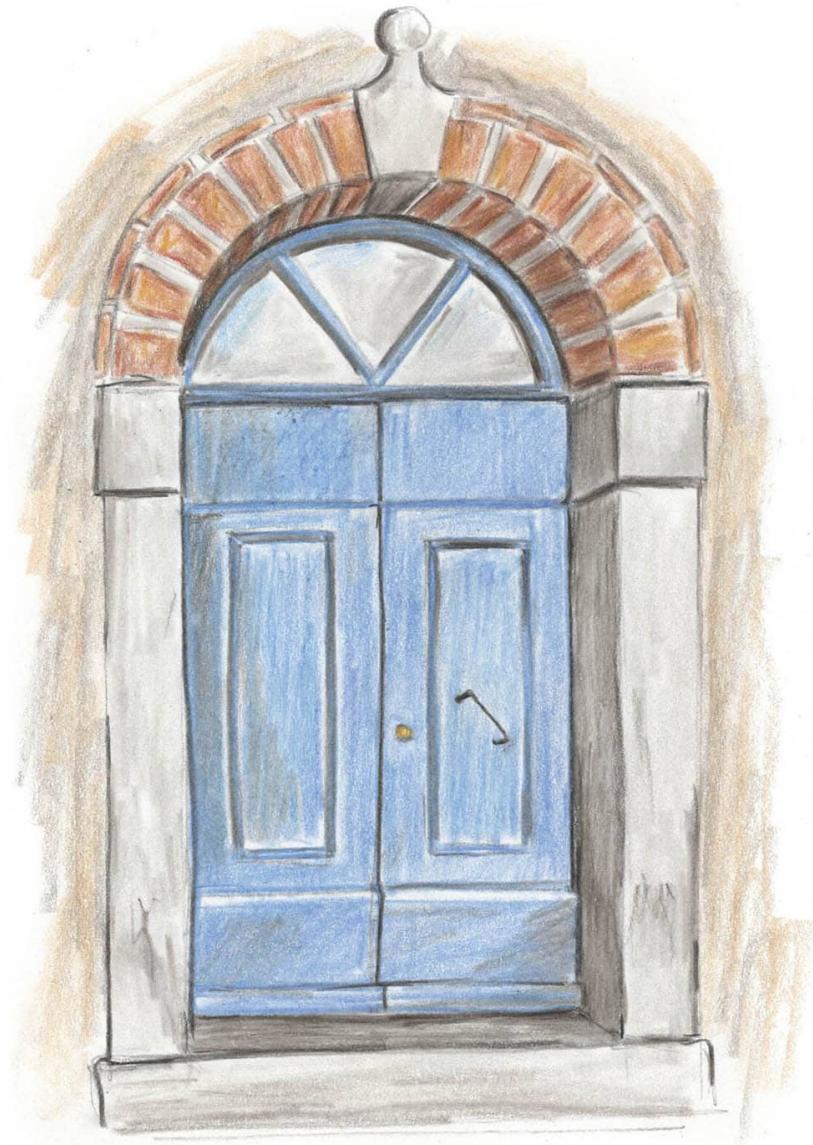
Loosely sketch in the first layers of color on the bricks, columns, and door.



With the same colors as before, press a little harder to add another layer of color in areas that need more shadows. In areas that need to be even darker, start layering in darker shades and dark gray.



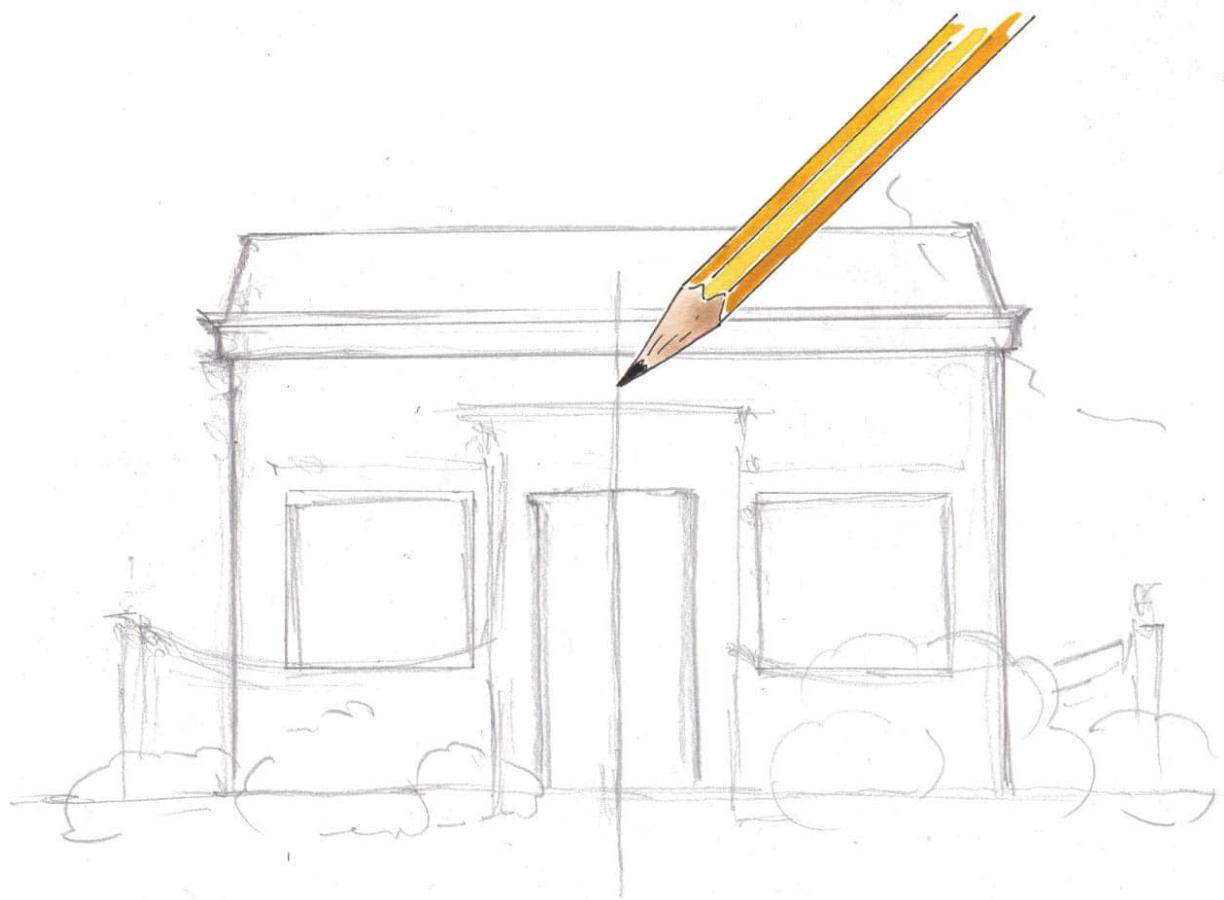
With dark brown, begin adding more defined shadows and details to the brickwork. Make sure the brick faces along the inner arch all follow the proper lines of perspective.



Using a black pencil, define the edges of the bricks and along the columns. You can also use light layers of black on the door for shadows or even a darker shade of blue.

# HOUSE

Drawing houses or buildings with a flat view can be fun as well, and they make lovely portraits. You can simplify the subject into basic shapes and give it a more illustrated look with pen and watercolors.



Start by breaking the house down into basic shapes—rectangles, trapezoids, and squares. Be loose and light with your marks until the proportions and sizing are right. You can sketch freehand first, before going in with a ruler to straighten the lines and angles.

Next divide the building in half. This particular house has a symmetrical facade, so the line down the center will help

determine if each side is even and ensure that the windows and doors are symmetrical. Lightly start marking in any exterior details, such as shrubs, fences, trees, windows, etc.



Start breaking it down into more detail by adding windowpanes on the door and posts to the fence.

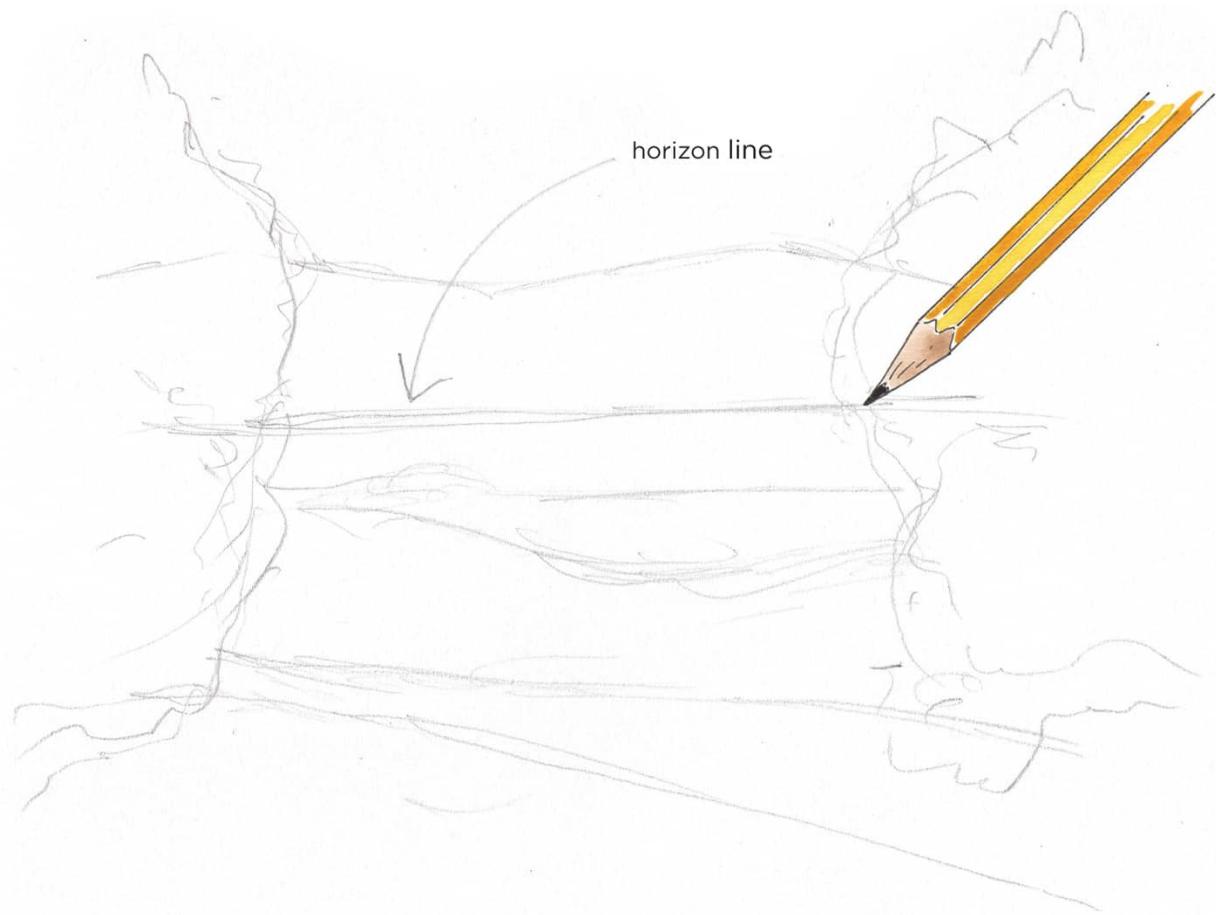


Finish the details with pencil and trace over your lines with a fine-point waterproof pen. These lines can still be loose and choppy to give your drawing a more illustrative quality. When the pen is dry, erase any visible pencil marks.

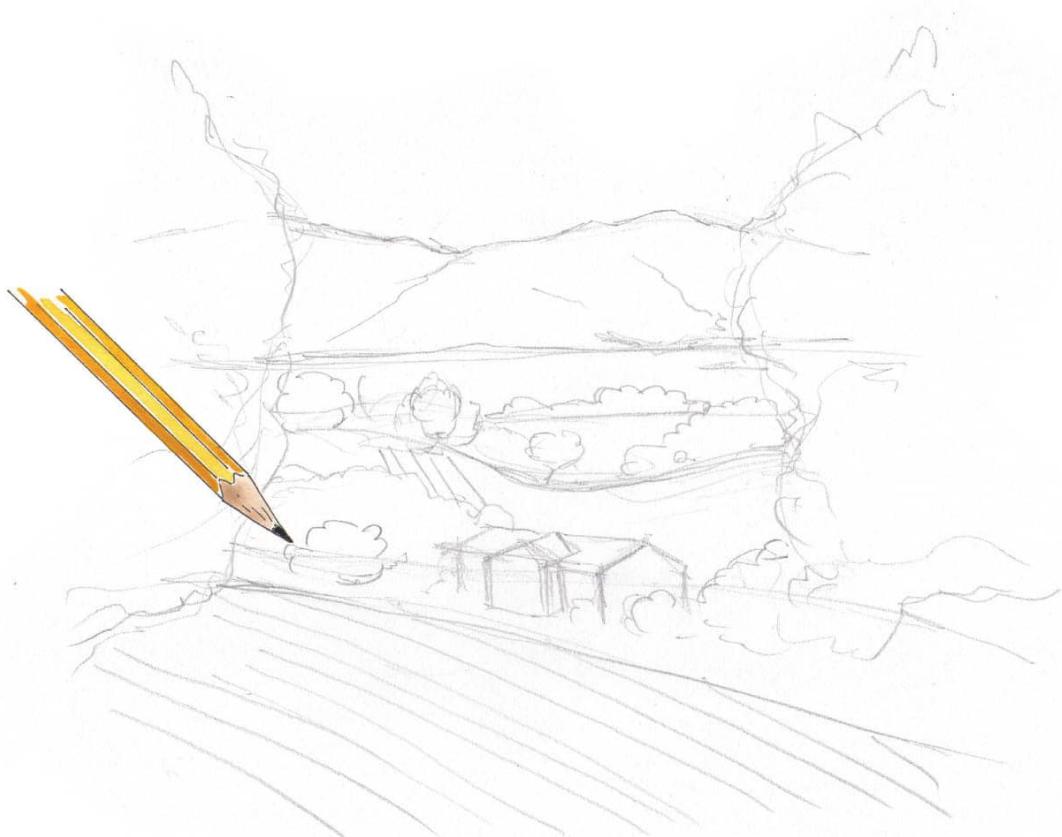
Finish with watercolor paint or colored pencils. Remember to start with the lightest colors before building up shadows. Preserve the white of the paper for the highlights.

## **LANDSCAPE (IN GRAPHITE)**

For this landscape, create a floating frame because the mountains in the distance are naturally framed by two foreground oak trees. When drawing a scene with mountains and rolling hills, there likely aren't many perspective lines to follow—the key is to keep the proportions of the mountains and hills relative to one another.

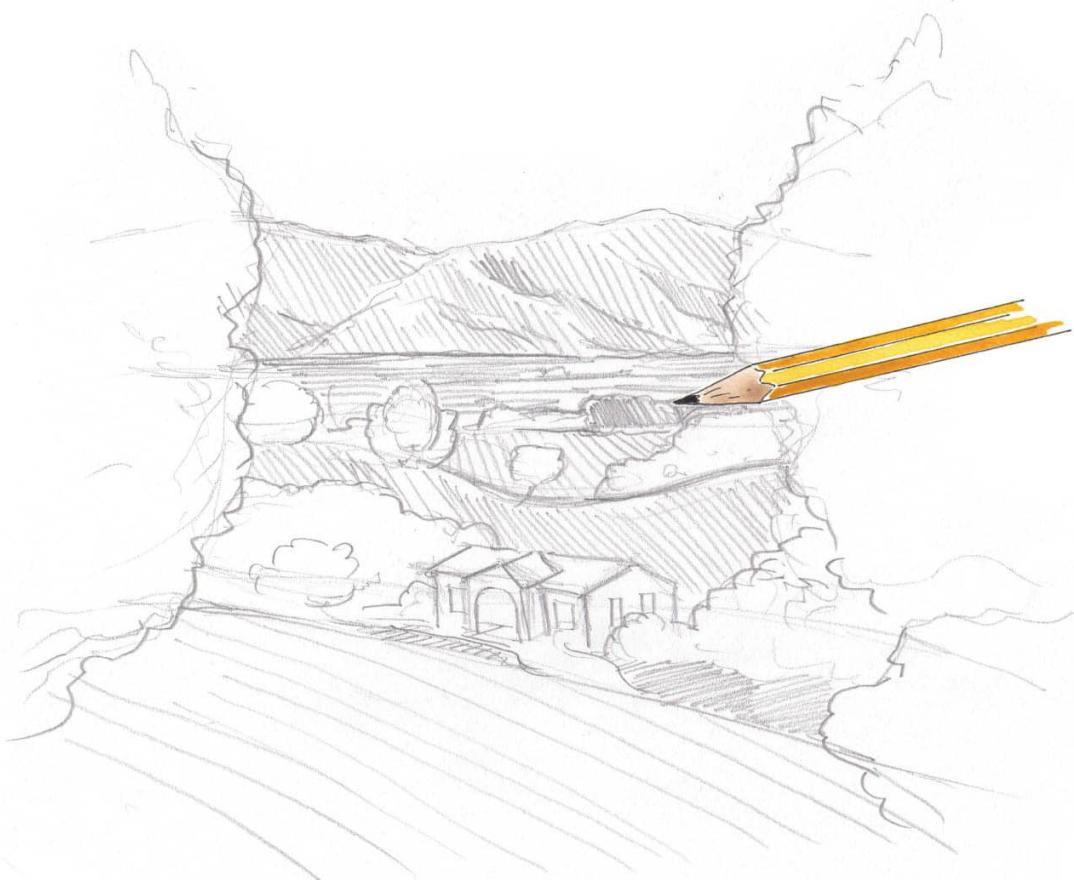


Sketch in the horizon line where the land meets the base of the mountains, and lightly sketch in the mountain range. From the base of the mountains, sketch each hill in order as they approach the bottom of the page. These lines can be loose and sketchy, overlapping with the lines for the trees along the right and left sides.

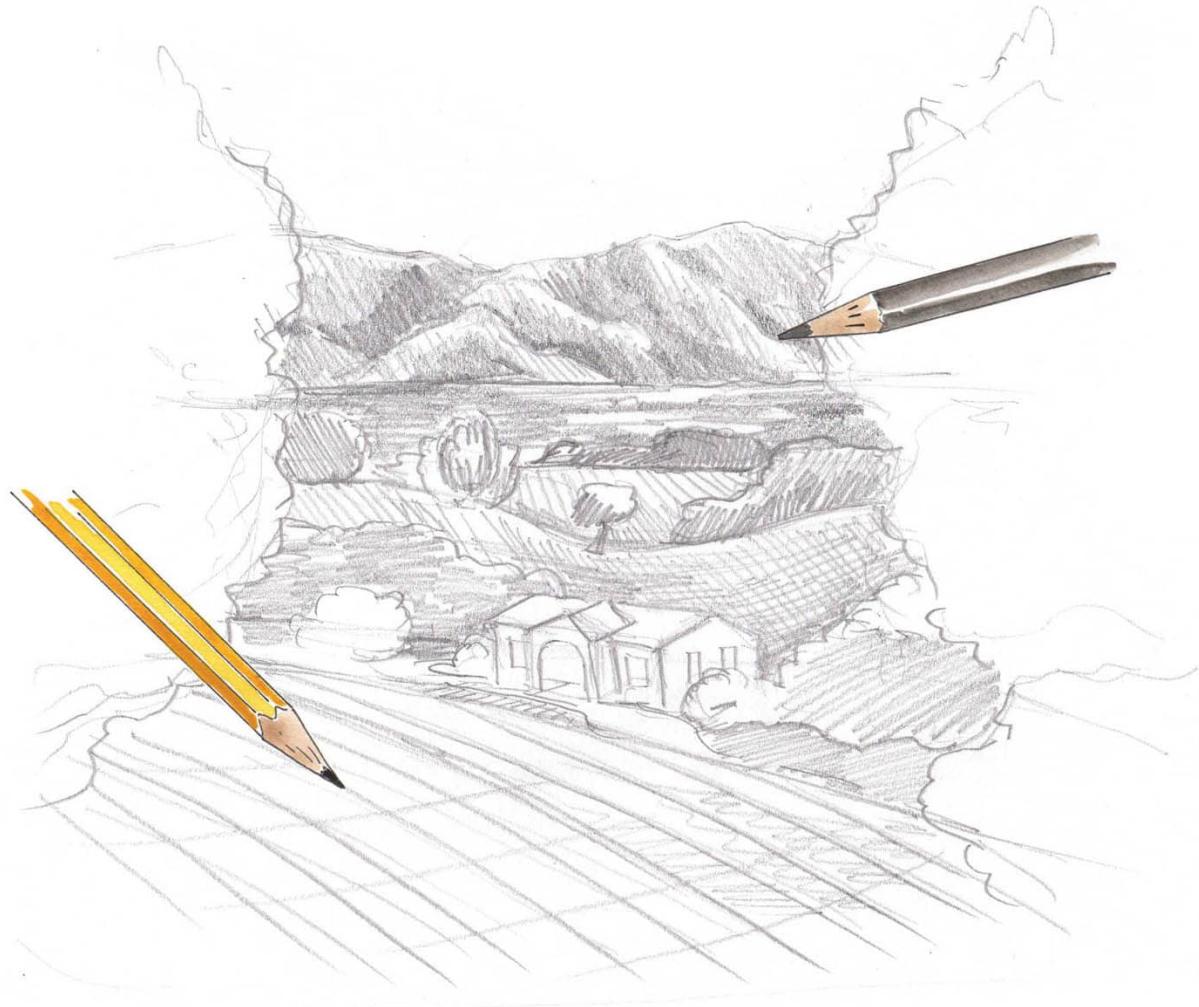


Start adding more detail with your pencil. These marks can still be loose and rough. Define the mountain range and skyline more, making marks to indicate changes in direction of the ridges.

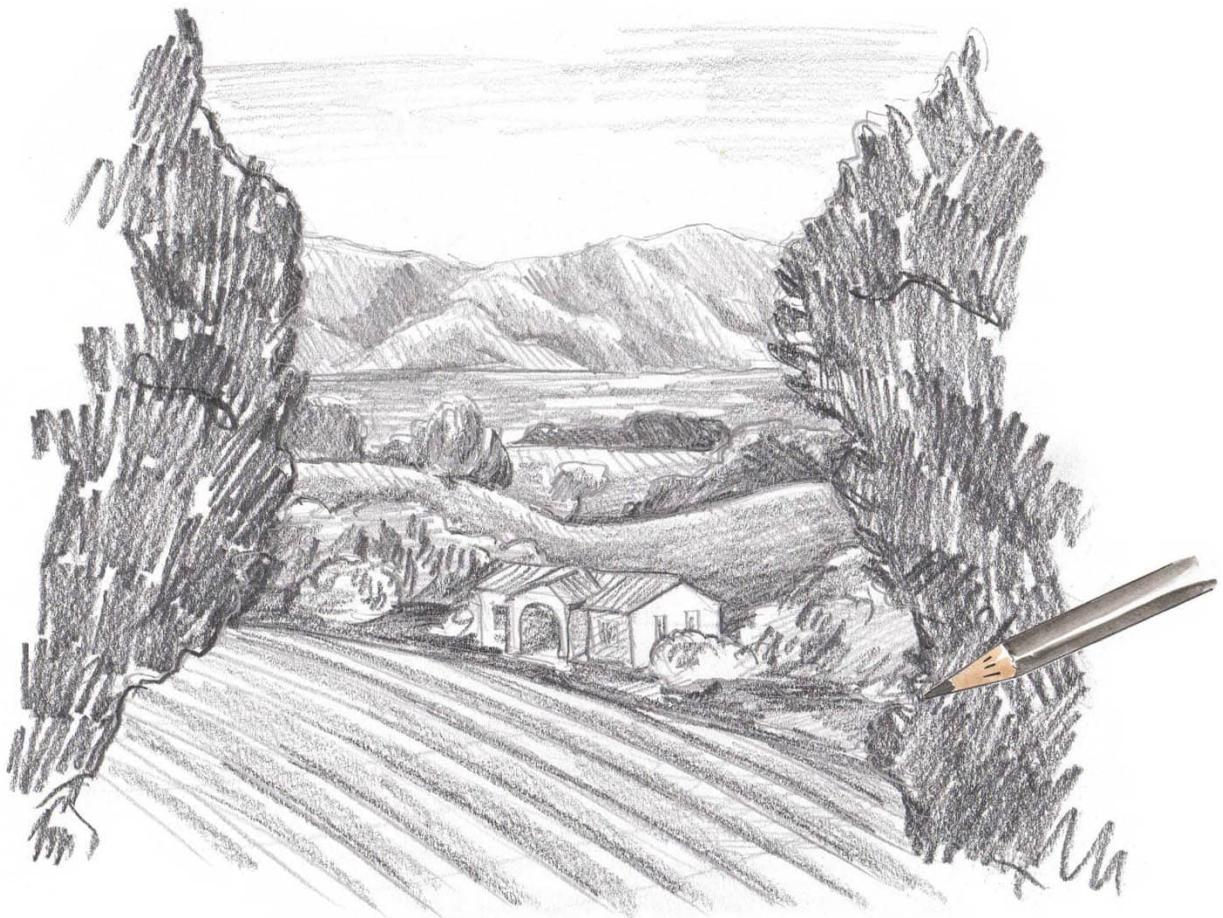
On the valley floor, sketch where the trees will go. For the hills closest to you in the foreground, add trees and vineyards. Compared to the trees on the valley floor, these hillside trees should be more defined and detailed, since they're closer and more visible. The house on this hill has a little bit of two-point perspective, so use a ruler to keep the lines of perspective straight.



Start building up the shadows in the scene, using long hatch marks to indicate their direction. The lines can curve over the hills to show their roundness. Don't add any pencil marks or shading where there are highlights.



To get the shadows darker, switch to a softer lead pencil—anything from a 4B to an 8B is great. With your pencil on its side, you can smooth out the shadows so they're soft and gradual.

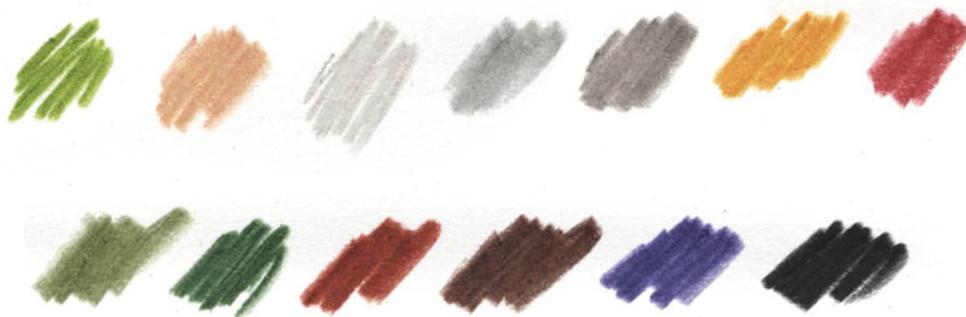


As you add the shadows to the hills and trees closest to you, build up the layers more or use a softer pencil so they're darker. Use a 6B on the closest hills and save your darkest pencil for the two framing trees.

## LANDSCAPE (IN COLOR)

The colors of the rock formations of Zion National Park in southern Utah are a great exercise for color blending and showing the depth of the canyon. In this landscape study, you'll work from the distance to the foreground, layering in darker colors as you go.

### ZION COLOR SWATCHES





In regular pencil, lightly and loosely sketch the rock faces and layers as they descend into the canyon.



Quickly and loosely layer light tan all over the scene. It may appear dark, but this color will end up as the highlight color after you layer in all the other colors. Use the side of your pencil lead or work with a dull pencil.



Using sap green, start adding quick gestures of color on the foliage along the bottom of the canyon. With light gray, lightly shade in the ridge farthest in the distance. Make sure you use light gray, and shade it in lightly! It will look dark on the page at first, but you will build up the colors and shadows to make it appear lighter in the end.



Moving on to the next-closest ridges, shade them with a slightly darker gray. Build up the yellows and browns in the other ridges, and even in the foliage and trees along the bottom.



Time to make the foreground ridges pop! With dark grays and rich red-browns, make quick and bold strokes to show texture and layer in the shadows. As you layer in these darker colors, that first layer of light gray on the distant ridge will slowly recede into the back of the scene. By leaving that first layer light, subtle, and without texture, you naturally push it into the distance and build up the atmosphere of the scene. Adding more texture to the closer ridges and the plants below will bring these areas closer to the foreground.



Continue to build up the shadows in the ridges closest to the viewer. You can add more gray and even light purple to the ridges in the middle zone, but try to keep the texture to a minimum in those areas to push them back.



With your darkest browns and some black, burnish in the darkest shadows on the rocky cliffs and the foliage below.

# LANDSCAPE WITH TREES

Try this landscape using watercolor pencils! With watercolor pencils, you can quickly add a variety of colors to the page and blend them together to build atmosphere in your piece and background layers. Once dry, you can add the fine details to make your landscape really stand out.

## LANDSCAPE WITH TREES COLOR SWATCHES





Sketch your scene lightly in pencil. Your trees can overlap the horizon line and other details, since these will be added last using darker colors. Keep in mind that if you use regular paper and add too many layers of water, your paper will buckle! If you plan to add more than two layers of water, use thick card stock or watercolor paper.



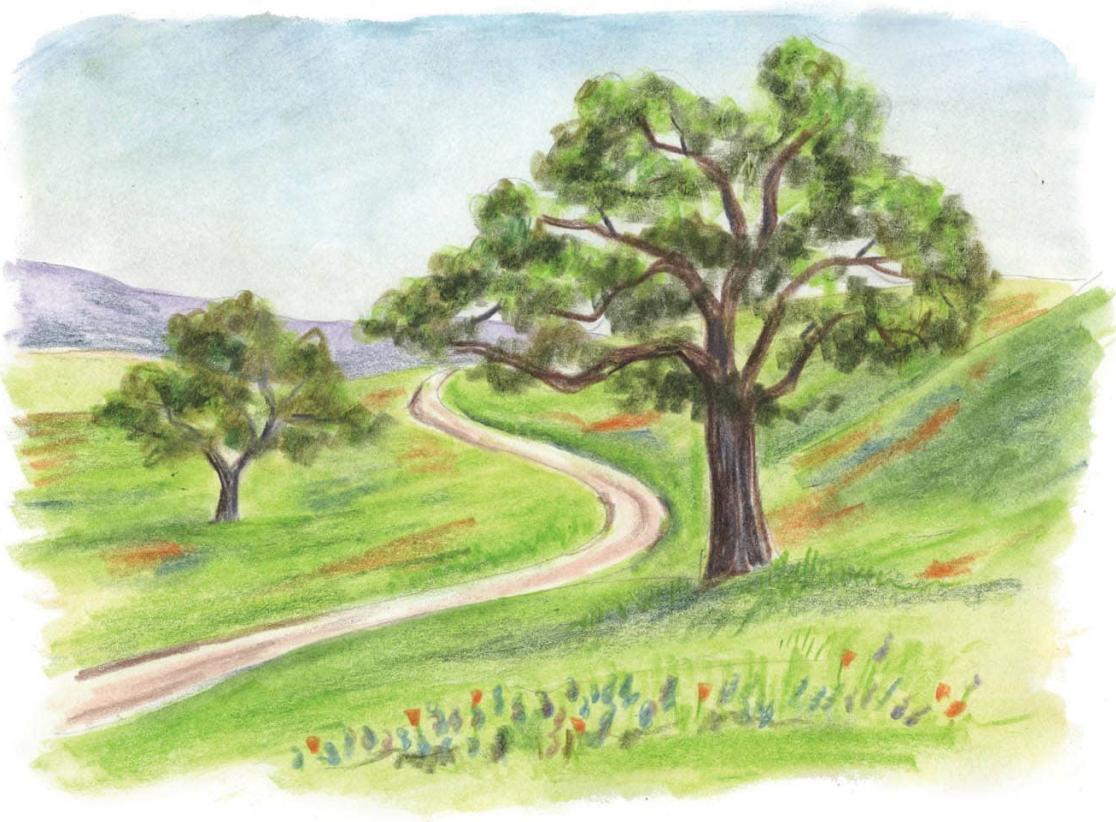
With dull pencils, or using the lead on its side, loosely layer in the first layers of light green, yellows, and dark green on the grassy hill. Add purples and blues to the sky, keeping the darker concentration of blue toward the top of the sky because the sky lightens as it nears the horizon line.



With a brush and clean water, blend each area. Do the sky first, since it's the lightest, and then move on to the darker areas. Try to leave the trunks of the trees blank so you keep the white paper to help add highlights to the bark. You can also achieve a similar look by blending oil-based pencils with some distilled turpentine.



When your paper is dry, add more layers of green into the hills to build the shadows and texture and make the colors richer. With shades of brown, start coloring in the trunks of the trees and branches. Loosely add in some of the foliage of the trees with light greens first.



Add in the darkest colors in the tree trunks, branches, and foliage. To add wildflowers along the hills, use a dull pencil or the side of your pencil for the flowers on the distant hills. Use a sharpened pencil for the flowers, grass, and details in the foreground.

## FACES & FIGURES

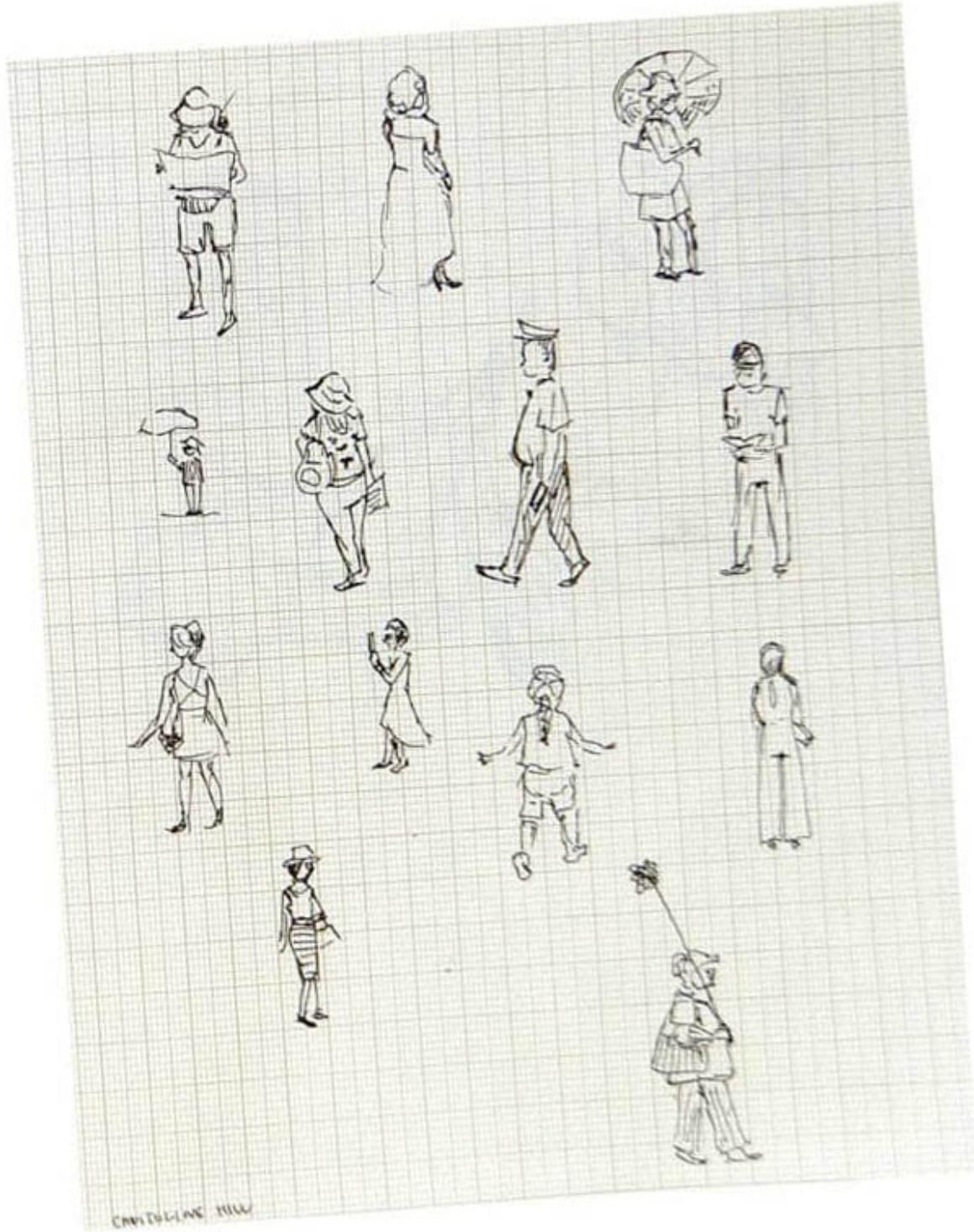
### **FIGURE PROPORTIONS**

Some shortcuts will help you draw a figure more accurately. Knowing general proportions makes figure drawing a little less daunting.



You can use the length of a person's head to measure their height accurately. Most people are between seven and eight heads tall.

The width of a person's head can also help determine their shoulder width. Men tend to have shoulders that are three heads wide, while women's shoulders are generally two-and-a-half heads wide.

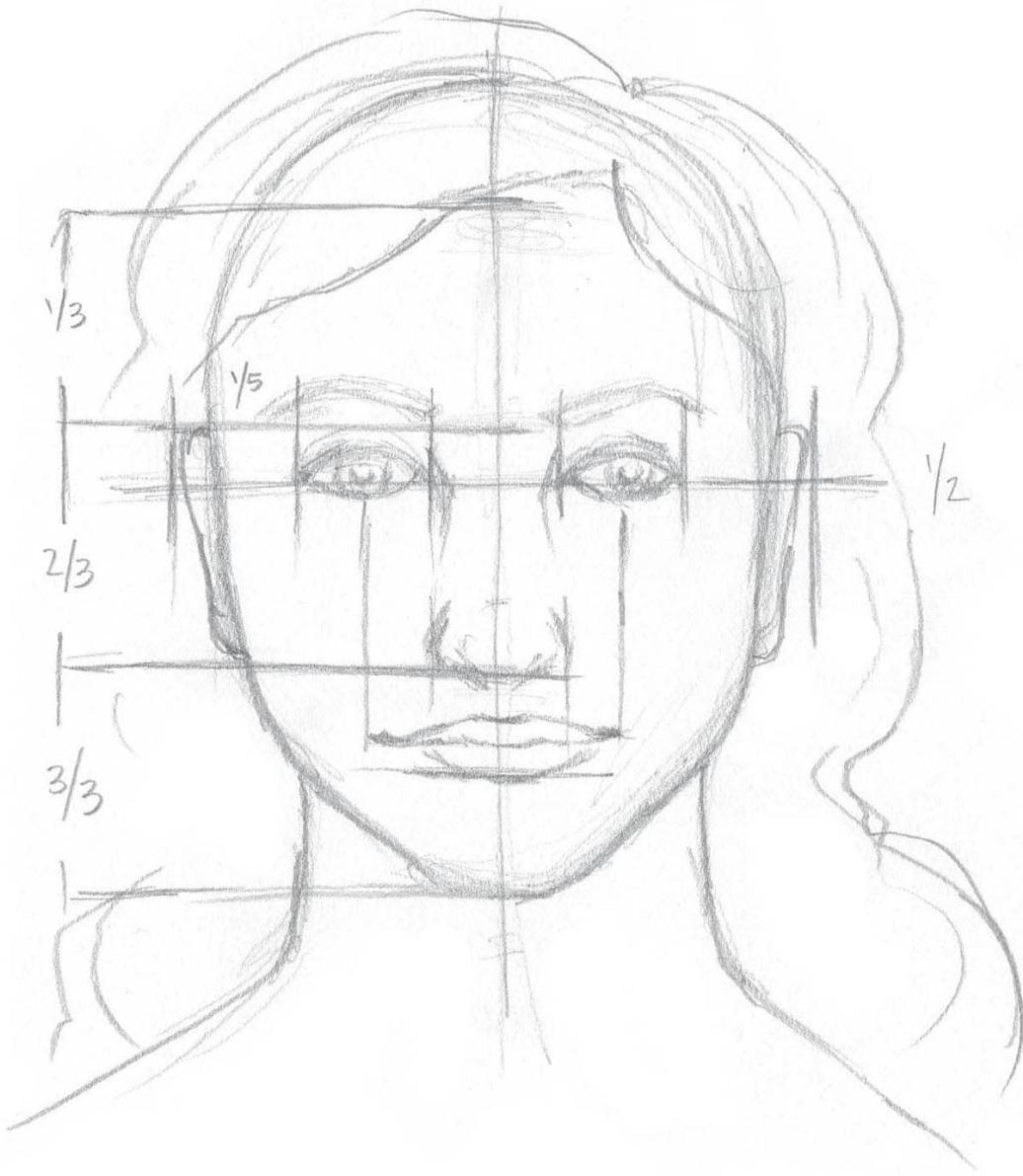


CHRISTINE HILL

Graph paper is helpful when learning to draw figures. Eyeballing proportions can be tricky when you aren't practiced, and it can make your drawings inaccurate and more tedious.

## **FACIAL PROPORTIONS**

There are also some great measuring tricks for achieving the right facial proportions. While most faces appear symmetrical, it's rare to find one that truly is.



Toward the top of the head is the hairline. The space that's left below can be divided into thirds: the forehead, eyes to the base of the nose, and base of the nose to the chin.

Use the size of the eyes to gauge if the width of the face is correct. Most faces are five eyes wide if you measure from the outer edge of the ears, leaving space equal to one eye between the two eyes.

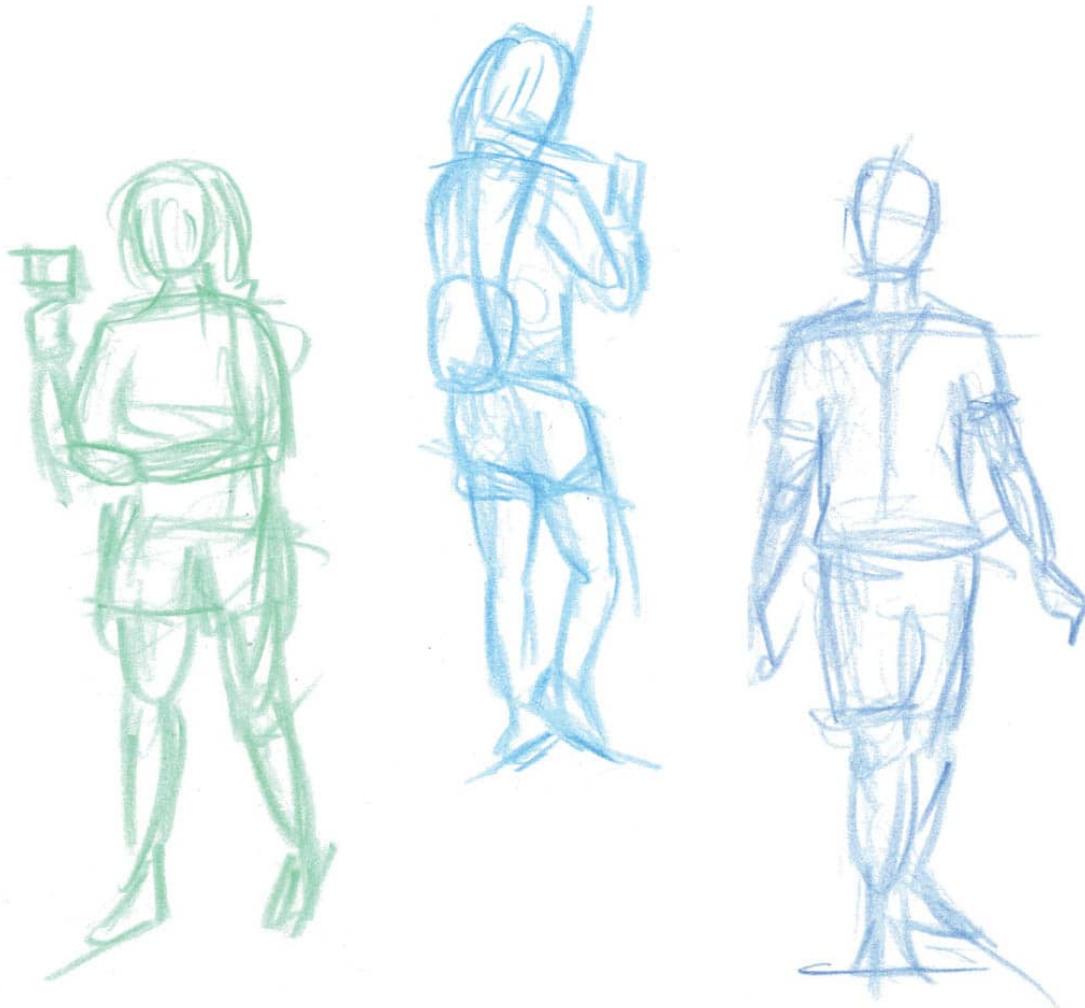
The middle third gives you the proper length of the ears. Most people's ears are the same length as the distance

between the bottom of the eyebrows and the base of the nose. Most noses are the same width as one eyeball.

If you split the bottom third of the face into two, you'll have the proper spacing for the mouth and the chin. Most mouths rest right on top of this line, leaving the rest of the space to be divided between the bottom lip, top lip, and the area between the top lip and base of the nose.

## **GESTURE DRAWING**

Gesture drawings are a great way to capture a person in motion. Unless you have a model posing for you, people are generally on the go and don't maintain a position long enough for a detailed portrait drawing.



Make quick strokes with your pencil to note the angle of their posture, the tilt of their head, the angle of their hips, and even the direction in which their feet are moving. Gesture drawings of figures shouldn't include too much detail in the faces or hands—at most, just some guiding lines in the center of the face, horizontally and/or vertically, to hint at the direction the face is looking and where the eyes would be if you decided to develop the drawing further.



With regular pencil, make more notes of their features: eyes, noses, mouths, hair, and even their hands and clothing.



Weight doesn't always mean the literal physical weight of a person, but rather where the subject is supporting more of their weight in a certain position. A figure standing with their feet flat on the ground has their weight centralized, whereas a figure leaning on their right leg has shifted their weight to the right.

Where the figure carries, or directs, the weight influences some of the angles of their body. When studying your figure, determine which leg (or sometimes arm) is supporting the majority of the weight for that position. In some cases, the weight may be shifting away from you.



A figure in motion provides the added challenge of conveying movement! Movement doesn't necessarily mean physical motion—it can be everything from moving arms and legs to the hair or clothing. Keeping your marks loose and overlapping helps convey movement in your figures.

## ADDING COLOR

Add color quickly and loosely, using quick strokes to create the clothing colors, skin tones, and texture for hair. These hatch marks can help convey movement and the direction of the clothing and hair. Quick figure studies do not need to be finished-looking, detailed drawings. Rather, they can catch a moment or be used to inform later in-depth drawings.





When traveling, or even just around town at home, practice observing and drawing collections of unique people. Keep these drawings loose and sketchy. You can add color right away if you use a waterproof pen. Unless you see a very memorable outfit, try to leave enough time to add color on-site, rather than coming back to it later.

Figure drawing on the go can be quick and very rough, especially when drawing lots of moving people. It's rare to be able to make a very detailed drawing of a person without asking for permission and the person then knowingly sitting still for a while.



## SKIN TONES & HAIR COLOR

A unique aspect of drawing people is the various skin tones—and the number of colors it can take to render one! If you look at this chart, you'll see a small sample of skin tones you can blend with colored pencils. Below each skin tone swatch are all the unique, and sometimes surprising, colors it can take to blend one skin tone.

### SKIN TONES



This is far from all the skin tones you'll see out in the world. Keep that in mind as you practice blending and drawing people, and experiment with creating a variety of skin tones.

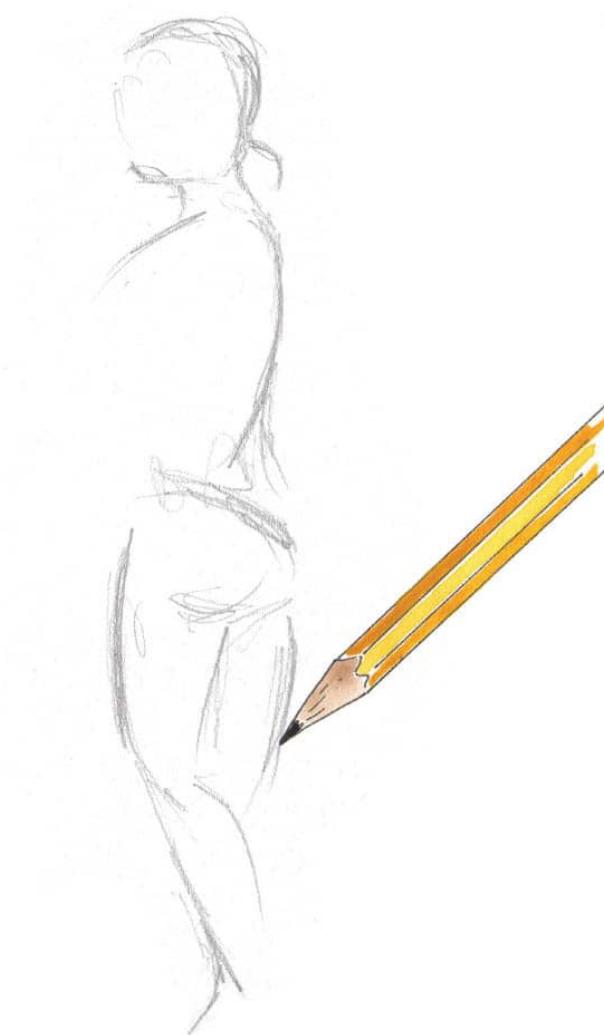
## HAIR COLORS



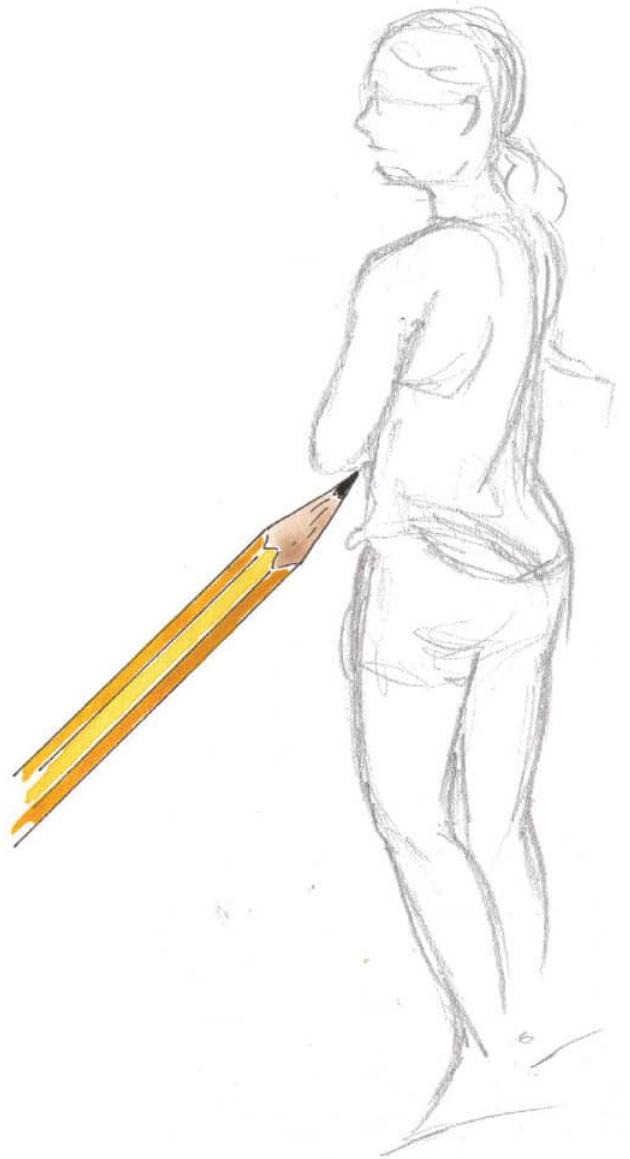
Hair color, as well as texture and length, can vary drastically from one person to the next. It's best to start with the lightest colors first and preserve any highlights as you build up the colors and texture of the hair. When applying color, use strokes that curve along with the strands of the hair to help convey the shape and texture.

## **WOMAN**

When drawing figures, sketch from the head down. Even if there is a really unique feature that you want to capture, first get the proportion of the head correct so the rest of the proportions fall into place. This also gives you a unit of measurement to guide you in drawing the height of the figure.



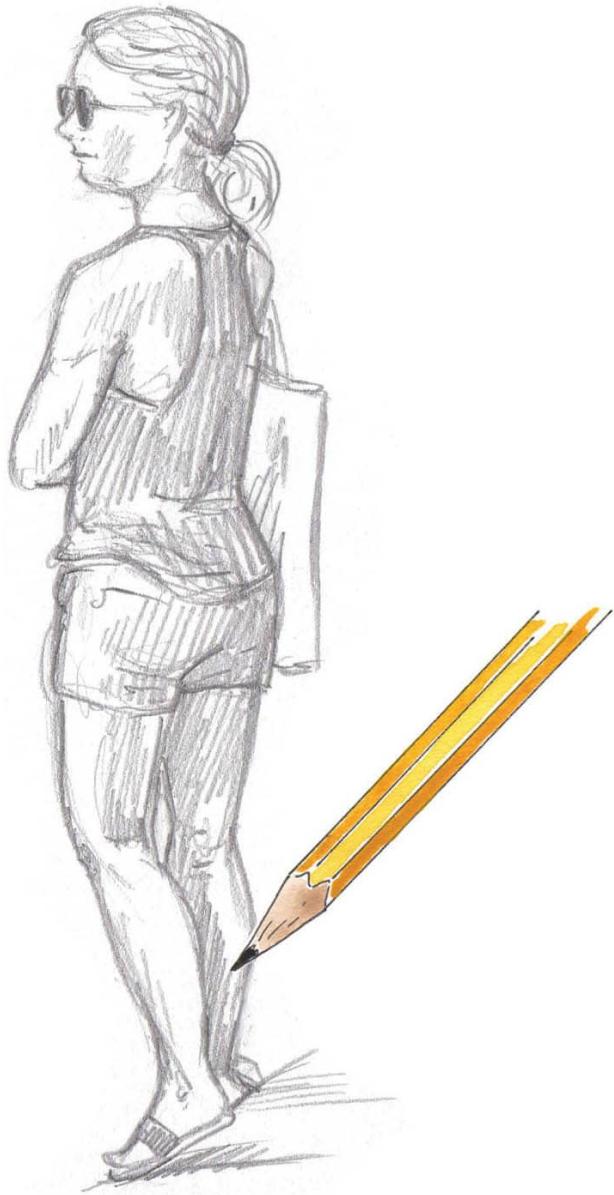
Sketch the figure, using very light lines so you can easily erase any mistakes.



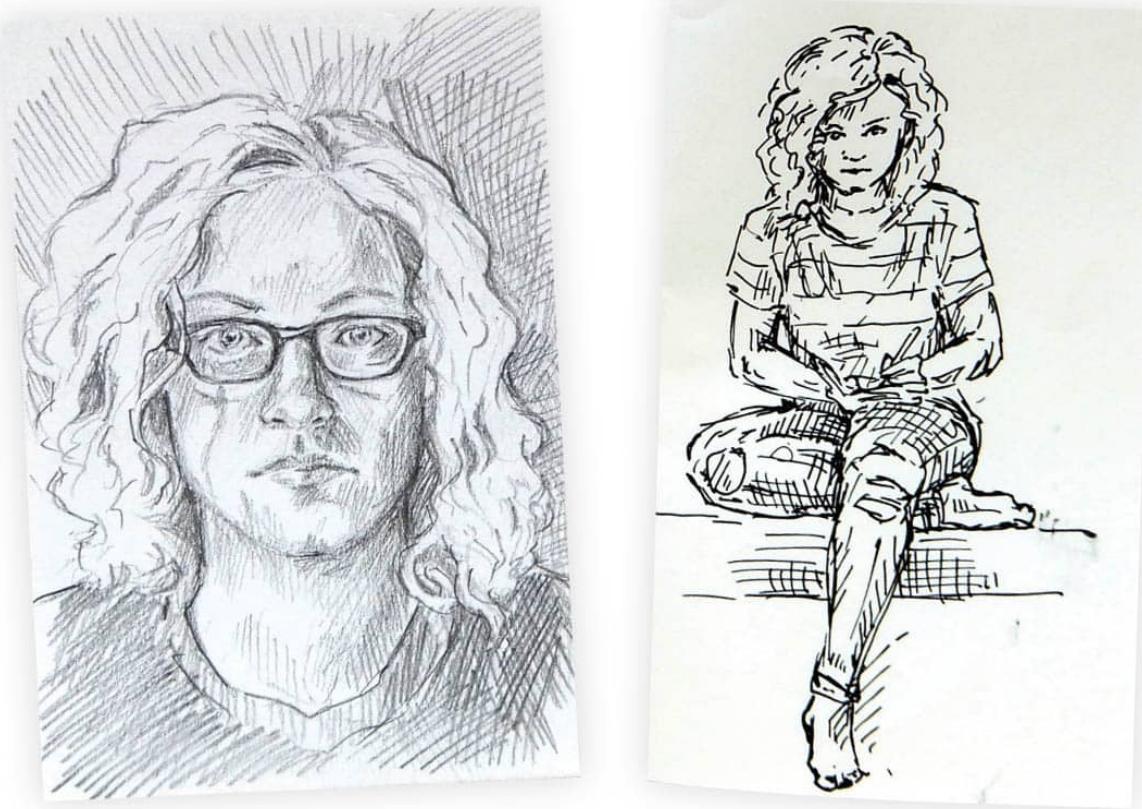
Once the height proportions are in place, start adding the rest of the arms and legs. At this point, you can also sketch in lines for clothing and any accessories.



This figure's weight is on her right leg and shifted away from the viewer. Knowing where the weight is shifted will help with shading. Add more detail in the clothing and start adding light hatch marks to indicate where to add more shading, or directional marks to indicate curves on the figure.



While pushing harder with your pencil, or using a darker lead, start adding shadow. In this figure, the right leg bears most of the weight and has more shadow cast on it. Add details in the hair and clothing to give your figure some personality!



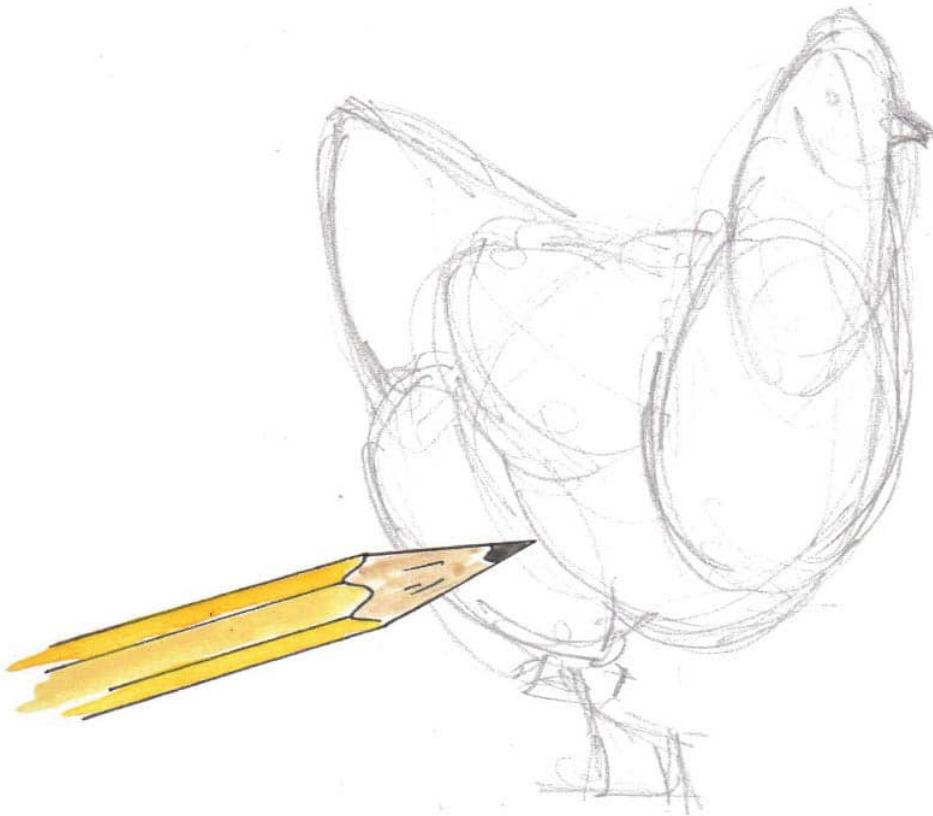
If you'd like to practice drawing figures without going out around town, there are plenty of other options! Magazines are a great source, as well as TV shows. There are also plenty of images online of people in motion or doing a variety of activities.

When in doubt, draw yourself! Whether from a reflection in the mirror or a photo, you're never too old or young to draw a self-portrait!

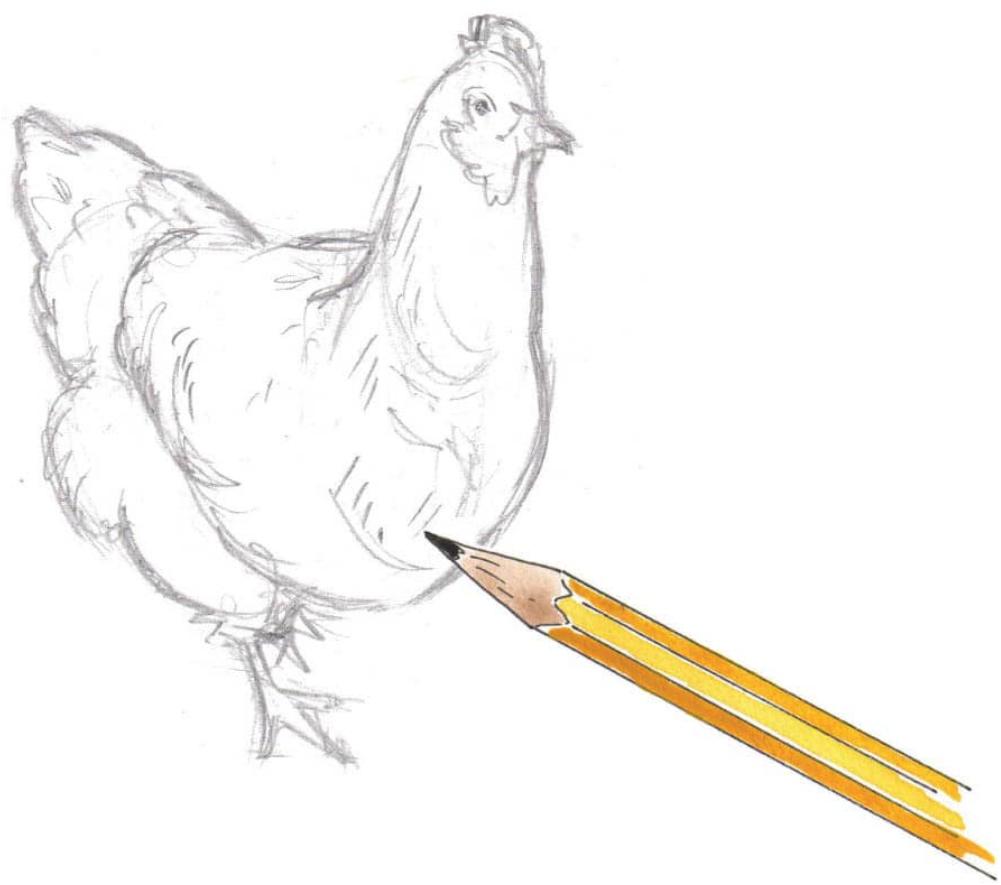
## ANIMALS

### CHICKEN

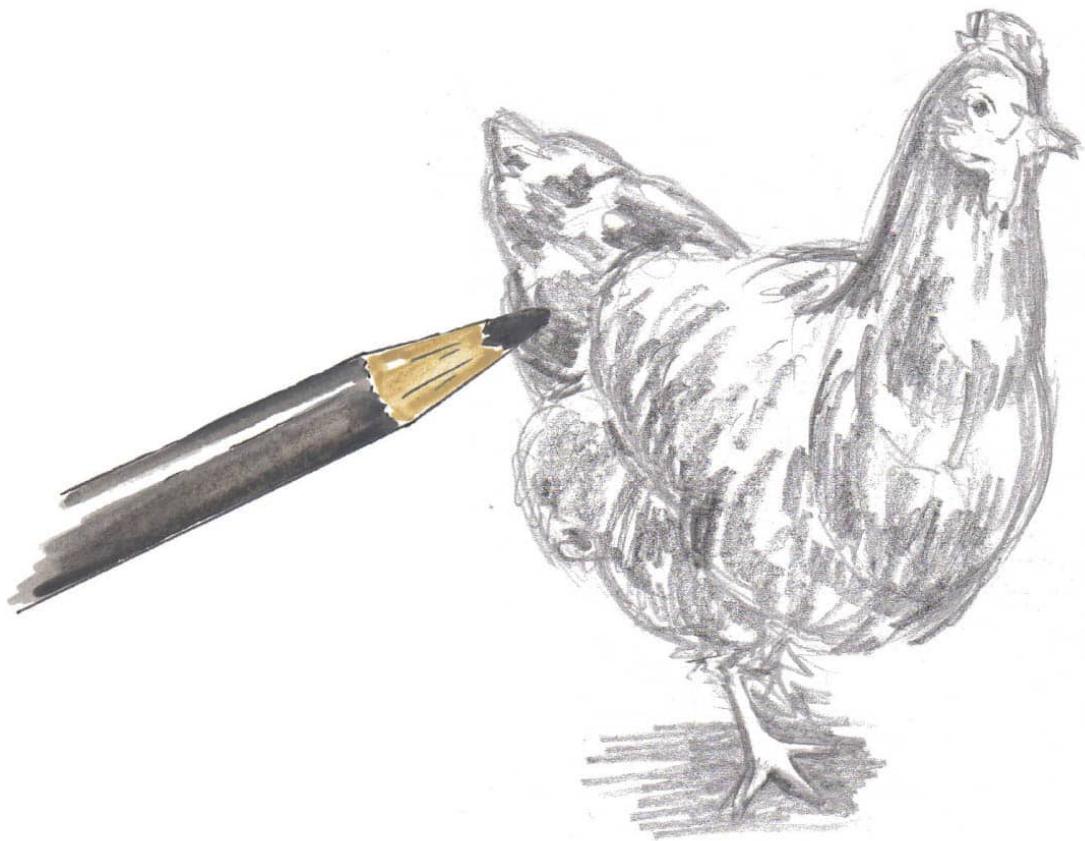
Chickens are very fun to draw because they can each be so different—and plump!



Draw loose, overlapping shapes. Note how the head and neck make one shape. Depending on the chicken, the other main shapes might be the body, tail end, wings, and the feathery fluff right above the feet.

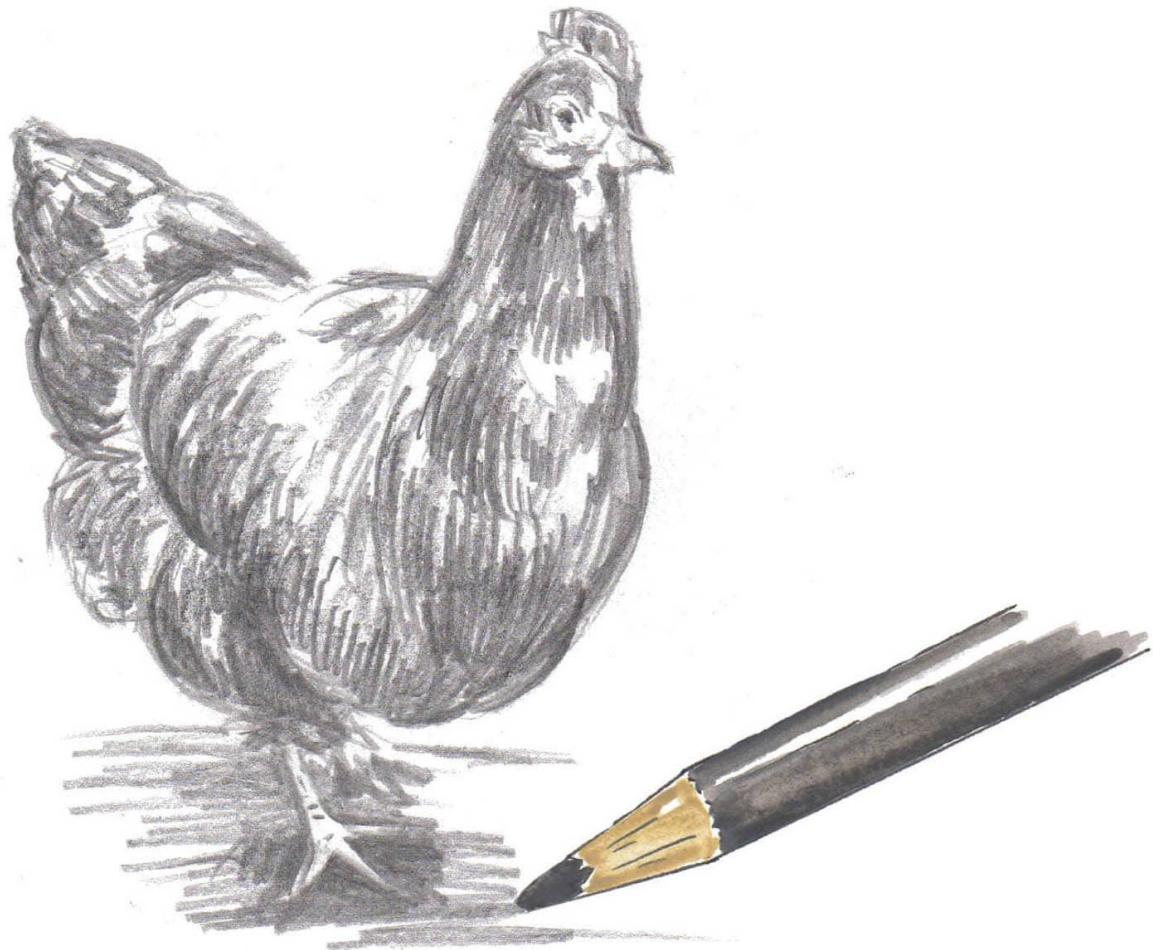


Connect the shapes so they form one body. You can erase any leftover marks, and then begin adding more details to the face.



Use a softer lead pencil (anything from a B to 7B), an ebony pencil, or just add more pressure with your current pencil to begin building up the shadows. These marks should also add texture in the feathers. Draw the curves to show the changes in direction of the feathers.

For areas that are really light, like the feet, build up the shadows around them to leave the shape of the feet. Add very few marks to light areas of the chicken's body, or leave them entirely white.



Continue to add more graphite to your drawing until you have very dark shadows that contrast against the lightest areas. Erase any rogue marks off the page.

# PIGEON

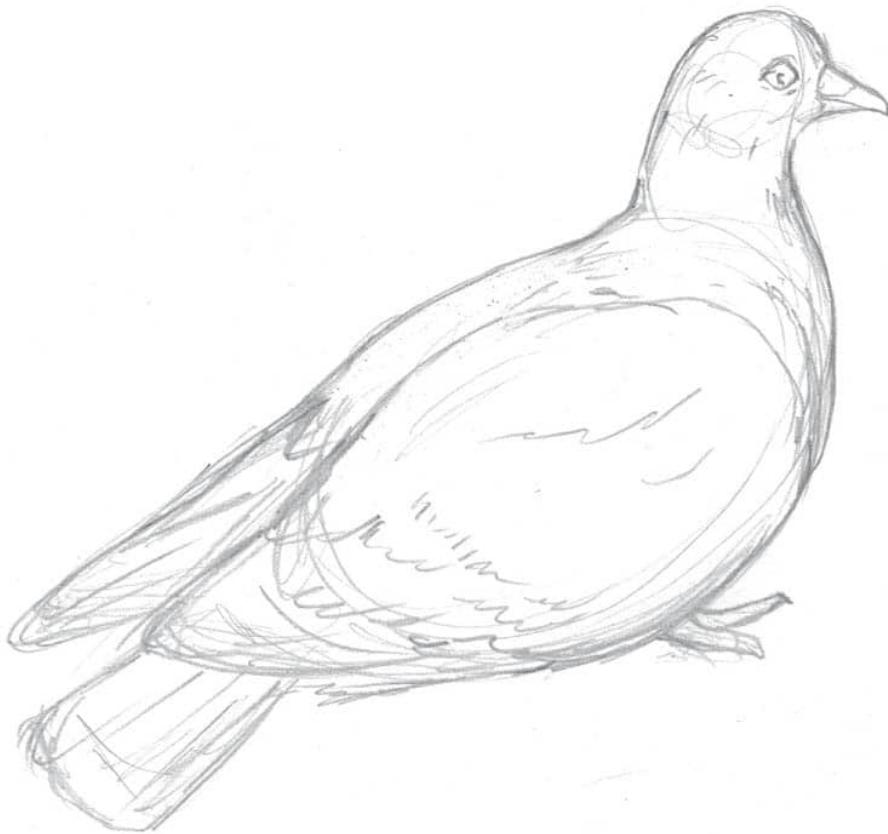
Pigeons, crows, sparrows, and even seagulls are great options for more detailed drawing studies because they're usually pretty easy to spot in the wild and snap some photos of to use for reference. They also have very simple shapes!

## PIGEON COLOR SWATCHES





Break the bird down into basic shapes in regular pencil on your paper. Most birds' bodies are a large oval, with a round head and triangular protrusions for the beak, feet, and wingtips.



With your regular pencil, smooth out the outlines of the pigeon so they're round and curve around the neck, head, and chest. Sketch in details on the wings and any notes for shadows or highlights.



While most pigeons have very dark wings and bodies, you'll want to build that up slowly and with multiple colors to show the iridescent colors hiding in the wings. With light gray, shade in most of the body, except areas that have highlights. Use some warm browns to shade where the darkest shadows will be. On the beak, feet, and eyes, add light layers of dark yellow tones.



Continue to shade in the darker areas of the pigeon with a darker gray, making sure to follow the direction of the feathers to build texture. Add some purple strokes on the neck and orange on the feet.



Using a darker gray, start burnishing the darkest areas on the head and in the wings. Add dark brown to the wings and tail.



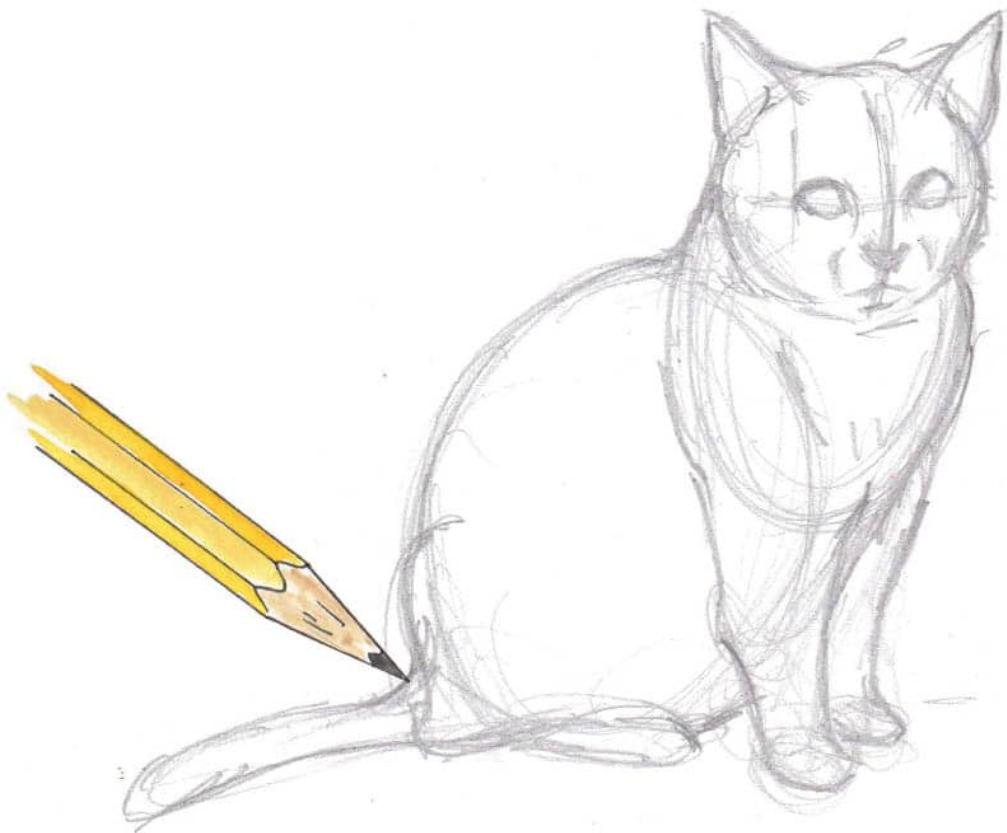
Using dark brown or black, layer in the darkest shadows on the wings, tail, and neck. Go slowly, so you don't completely cover the purple and warm brown portions of the feathers. Keep these dark strokes going in the direction of the feathers to build even more texture. Shade in a little below the pigeon to give it more weight and to ground your drawing.

## CAT (IN GRAPHITE & PEN)

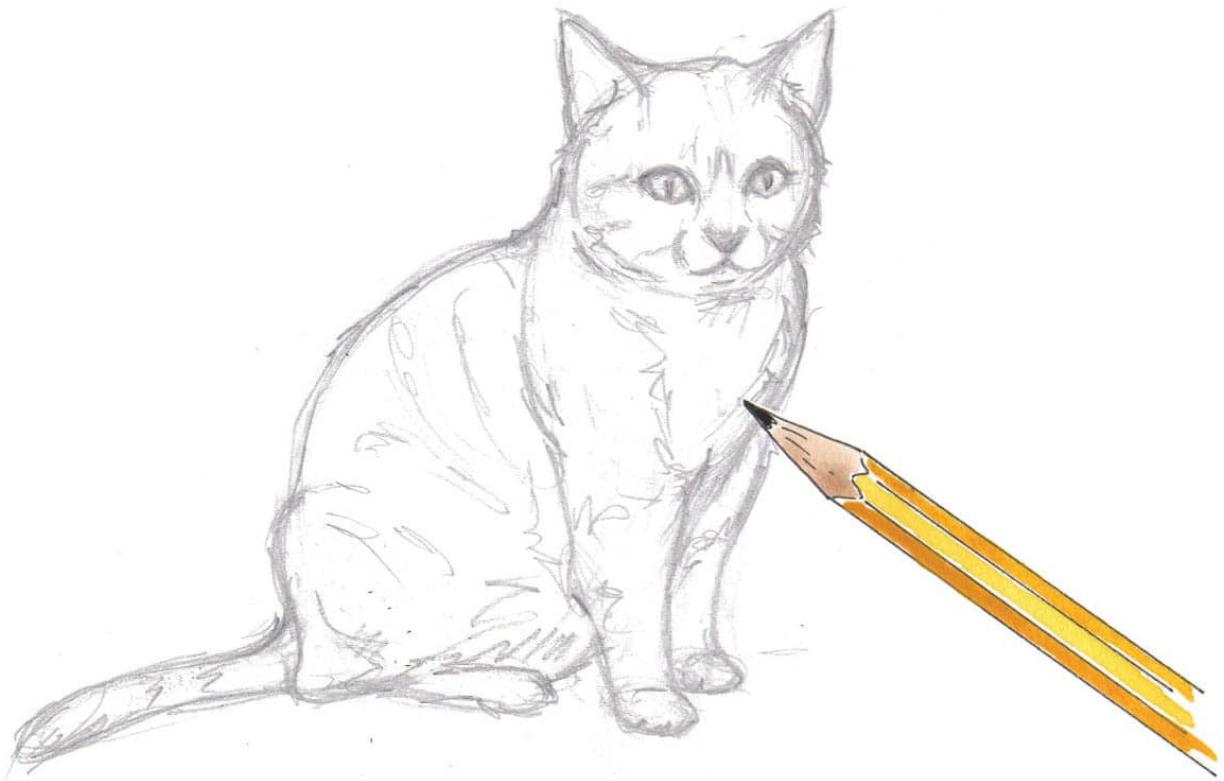
Because cats often sit still, they are great subjects for those practicing gesture drawing. Take a photo for reference if you want to create a more finished drawing like this one.



Begin by breaking the cat into shapes. There are mostly round shapes in the body, head, and paws. The ears and legs are more angular, with long trapezoid shapes for the front legs.



Connect the shapes and erase the lines you no longer need. Start adding more detail in the face. Similar to drawing the face of a person, you can draw a curved line down the center to help place the features.



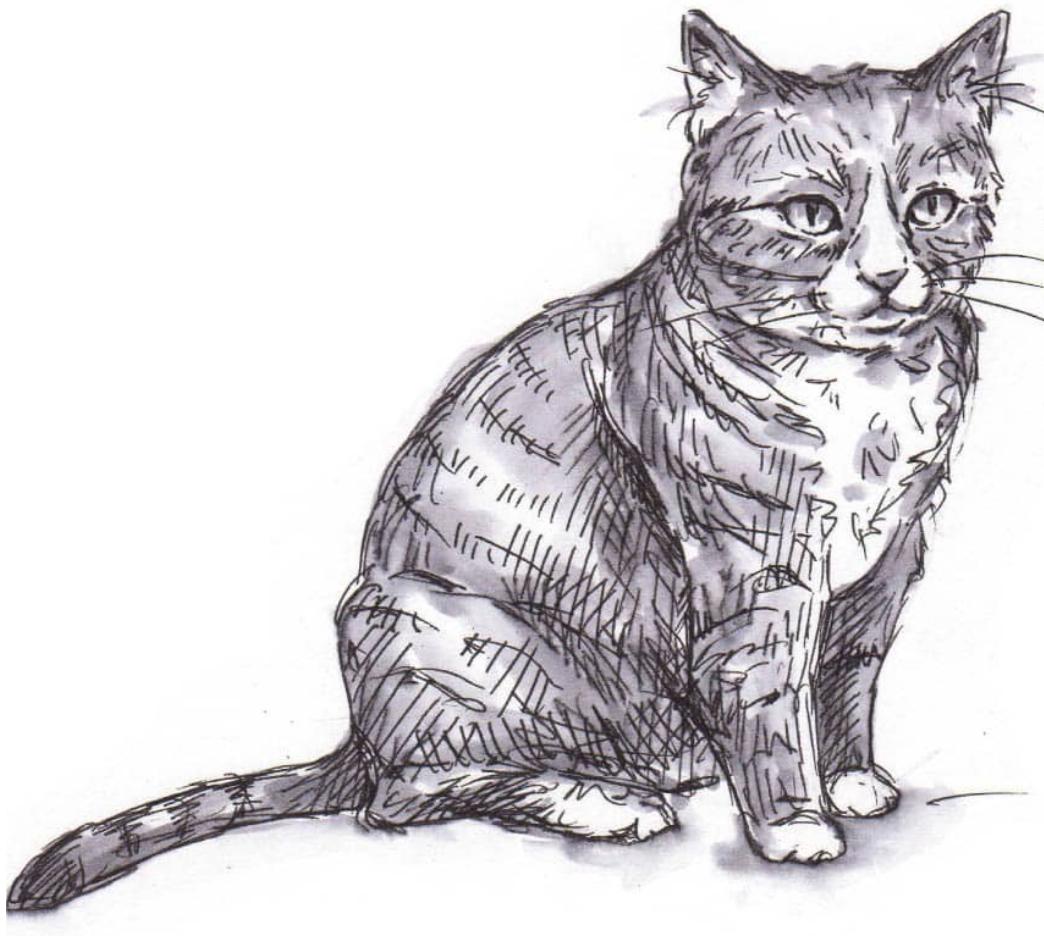
Add loose marks for texture in the cat's fur. If the cat has stripes, these texture marks should curve on the cat's sides to give it more shape. Add pupils in the eyes and more details in the face, paws, and ears.



With a water-soluble pen, build up hatch marks in the darkest areas of the cat, such as the stripes in the fur and areas that don't catch much light. Typical areas of shadow are behind and along the legs, across the belly, and underneath the face, but it depends on the light source. Outline the features of the face, including the eyes, nose, ears, and mouth.



Erase any pencil marks when the pen is dry. Then use a brush and water to loosen up the ink and spread the inky wash across the cat. Keep ink out of highlights or patches of white fur. This cat has white paws, so loosen the ink along the outer edge of the paws, creating shadow beneath them to help show their shape.

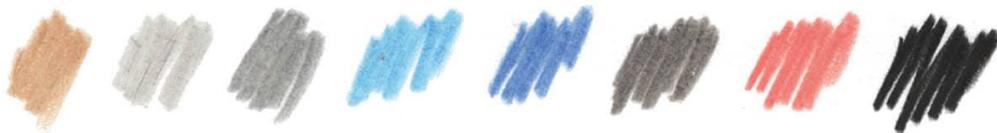


Using the pen again, go back in and add top marks to show even more texture. These marks can curve along the side of the cat to show changes in the direction of the fur. Build up the darkest shadows on the cat even more. Add whiskers to the face and ears to give it some personality.

# CAT (IN COLOR)

The furry and sweet face of a cat is hard to resist, and cats have so much personality. That is why cats are such great drawing subjects!

## CAT COLOR SWATCHES





Start with regular pencil and break the cat down into basic shapes and loose lines. Don't get caught up in drawing any of the fine details yet, like whiskers. These should come later in the drawing, after you've finalized the size and shapes of the animal.



Clean up your drawing and add more details in pencil, like the eyes, toes, stripes, and whiskers. You can make notations of fur direction or dark/light areas of fur too.



With a light gray pencil on its side, lightly shade in the paws, tail, and any shadows on the face and chest. This cat, in particular, has lots of white fur, so be conservative and selective as you add color. You can shade in around the base of the cat too. Lightly add color to the eyes and nose.



With a darker gray, start building up the shadows on the cat under its limbs, along the tail, and on the stripes. These marks can also start building texture in the fur, so they should follow the natural direction of fur growth on the cat. Add some warmer tones in the face, and build the layers in the light blue eyes and the nose.



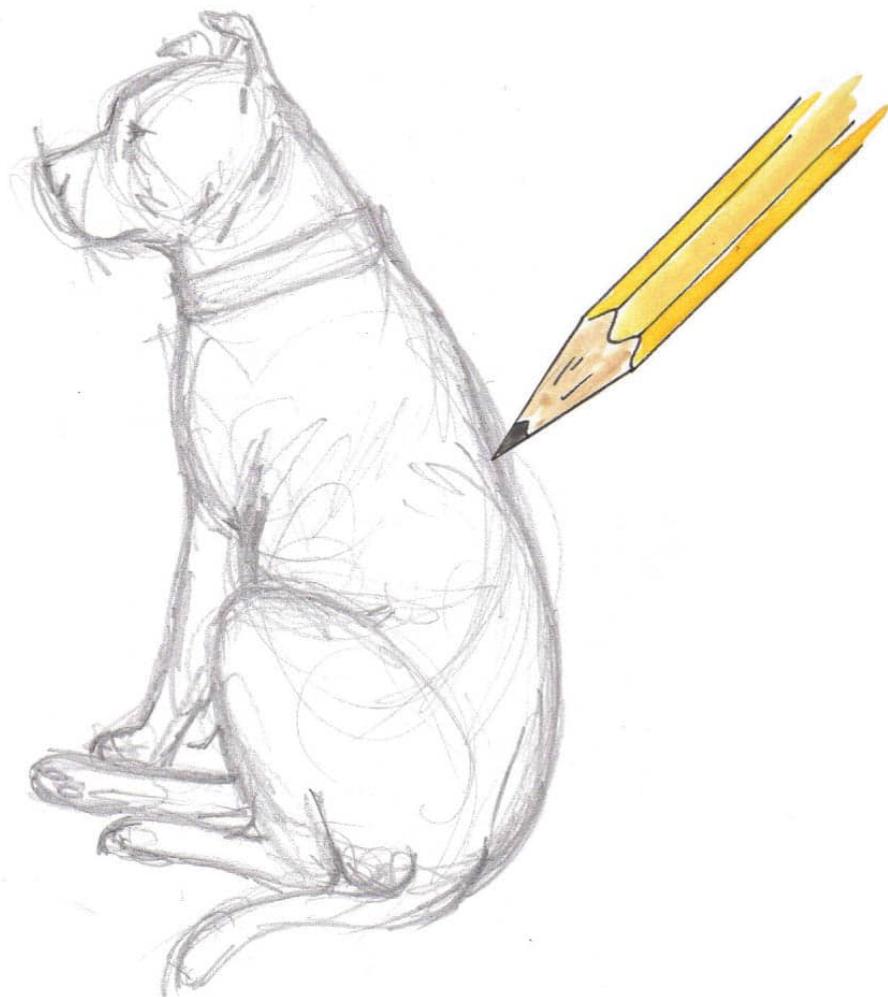
With your darkest gray and a little black, add quick strokes to the darkest shadows to build more textured shading. Sharpen your pencil to add the dark ring around the eyes, nose, ears, and even whiskers. Add more texture to the stripes along the tail and the paws. If you've smudged too much color on areas of the fur that should be brighter, use an eraser pencil or eraser pen to pull out some of the highlights and add textured highlights to the fur, if desired.

## **DOG (IN GRAPHITE & PEN)**

This dog has short hair, which makes it easy to see and draw the body. When drawing a hairy dog, try to capture the outermost edge of the hair but also any shapes you can see of the body under the fur.



Break down the dog into its basic shapes and create a sketch.



Connect the shapes together, and add the features to the dog's face.



With a water-soluble pen, start outlining and adding details. This dog has white hair, so selectively add hatch marks so that the ink washes in the next step don't get too dark.



Erase any pencil marks that are left so they don't show through the light ink washes. Dip your brush in water and loosen up the ink to spread around. Since this dog has light hair, the shadows are along the outer edge. Once dry, add more ink with your pen to areas that need to be darker, especially along the bottom of the dog where it casts a shadow.



With your brush and water, loosen up those last ink marks to make the shadowed areas really “pop” and contrast against the white hair of the dog.

## **DOGS (IN COLOR)**

Dogs can be particularly challenging to draw because they're such active animals. While getting them to hold still with the promise of treats is a great way to snap a photo, you can also get a unique foreshortened angle to draw from this way!

### **DOG COLOR SWATCHES**





Snap your photo and study it closely before you start sketching. If possible, blow it up on your computer so you can see it more clearly. At this angle, the head appears to be nearly as big as the rest of the body, and having a larger photo will help you sketch the proportions more accurately.



With light gray, add quick strokes along the lower and darker portions of the body and across the face. Make sure these strokes follow the direction of fur growth down the body and as they curve across the face and nose. For the ground below the dog, keep it loose and choppy.



Build up the warm tones in the fur by layering in strokes of dark and warm browns, and even some yellow on the face. You can add yellows in the eyes as well.



With a sharpened black pencil, start adding strokes of black on the darker portions of the fur. Don't add so much that you obliterate the lighter colors and layers though! These should layer in texture but not become an opaque layer of black. Outline the eyes and shade in the pupils, preserving the white highlights. Build up the shadows on the nose, especially inside the nostrils.



Again, with your black pencil, burnish in the darkest areas while still adding texture. With the black, you can layer in more brown and yellow to help keep the layers warm. Use a finely sharpened gray or black pencil to add the dog's whiskers and fine furry details along the face. Add more autumnal colors to the leaves below the dog, but don't worry about adding any details or defining lines; the leaves should stay blurry and out of focus so the dog is the focal point!

For a particularly hairy dog, a fun option is to use watercolor pencils. This allows you to layer in color quickly and gives you the ability to add texture on top when it's dry. Work on 140-lb. watercolor paper so you can apply multiple layers of water to blend the layers.



Add the first colors loosely, avoiding any areas of white fur.



Blend the first layers with a brush and clean water.



Once dry, layer in more strokes of color. Blend with water, and allow it to dry before adding the darkest shadows and colors to build the texture of the fur and add color to the coat. Use a sharp white pencil to add highlights in the fur.

# GIRAFFE

While domestic animals are fun to draw, it can be nice to mix it up with the challenge of an exotic animal. If you can visit a zoo, take along a camera or sketch pad to do some studies of more unusual animals that you might not often get to sketch from life. If there's no zoo near you, find some unique animal photos online to use as reference for an exotic animal study.

## GIRAFFE COLOR SWATCHES

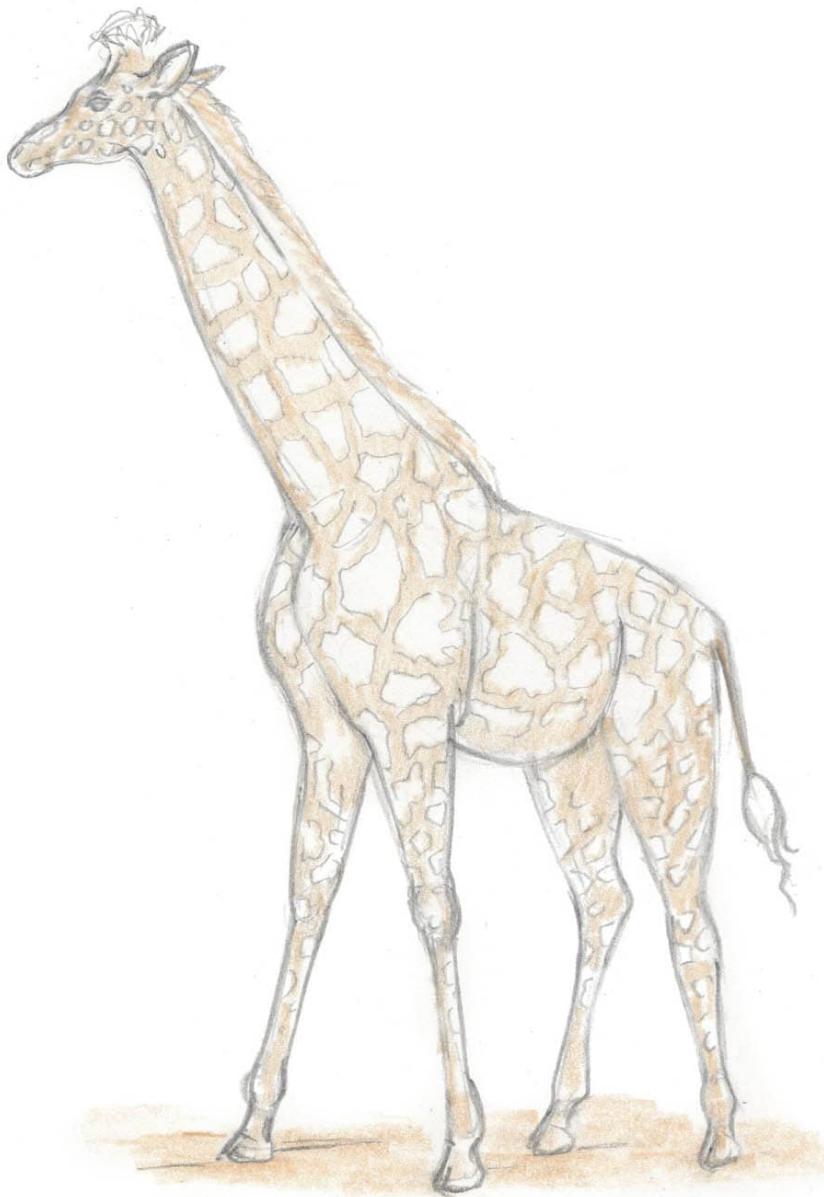




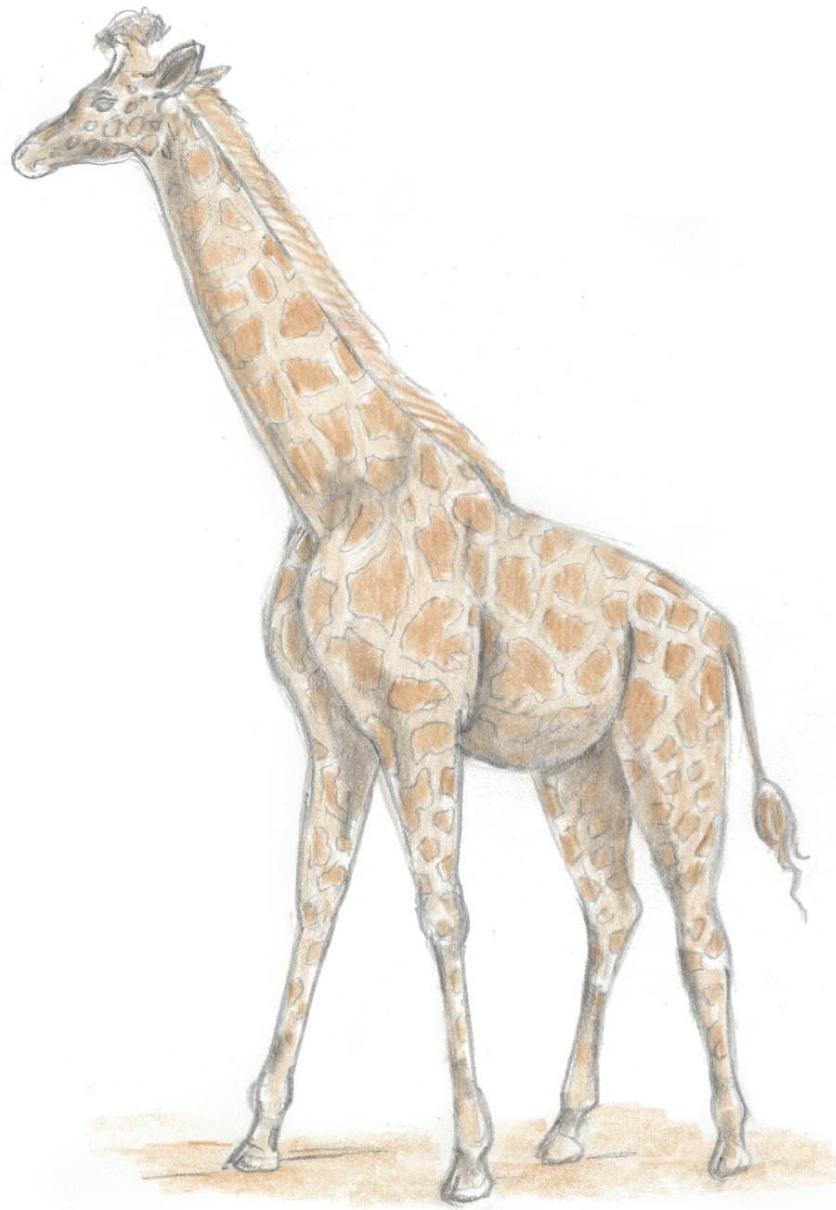
Especially if you are drawing a more complex animal, like a giraffe, take your time sketching to get all the proportions right! These first sketches can be loose and quick, almost like a gesture drawing.



Add in more detail and smooth out your lines. Giraffes are odd because they can be quite curvy and angular at the same time. Look for unique characteristics like this in whatever animal you're studying.



Loosely sketch in the spots of the giraffe in regular pencil, and then shade around them with a tan pencil.



With a warm brown or yellow ochre, shade in the spots of the giraffe. Use gray to build the shadows under the giraffe and along the neck and insides of the legs.



Using a medium brown, shade over the spots again. Add more texture to the hair along the neck and the tail.



With a tan or a light yellow-brown, add subtle shadows on the lighter areas to show the musculature of the legs and neck. Use dark gray on the shadows in the inner legs and crease. Layer a little black and dark brown into the tail, tufts of hair, and even some of the darker spots on the body.



Make one last pass with your darkest brown and black along the spots of the giraffe and the darkest shadows. Use gray to help fade out the darker shadows into the lighter areas. Add detail marks to the ears, eyes, and hooves.

## **ABOUT THE AUTHOR**

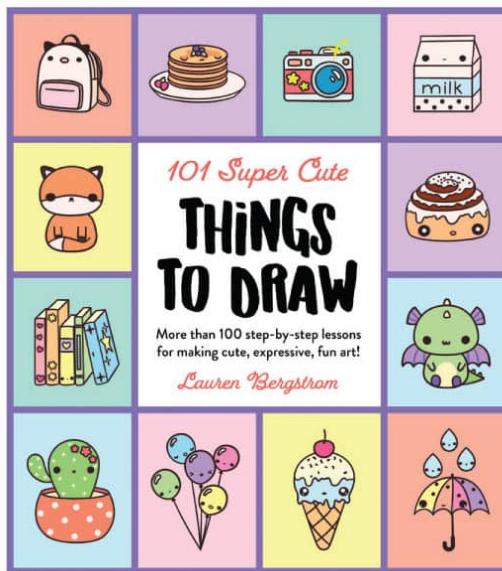
**Chelsea Ward** is an art teacher and maker of one-of-a-kind creations. Chelsea, who holds a BFA in studio art from the University of Texas at Austin, currently manages her stationery and art business, Sketchy Notions. When she's not watercoloring illustrations, she hosts art retreats in Tuscany through Wanderful Retreats and travels to teach workshops through small businesses and the non-profit Arts Outreach. Chelsea is the author of *Modern Drawing, Your Year in Art*, and *Modern Colored Pencil* (all from Walter Foster Publishing). She lives in California with her husband, two cats and a lot of plants.

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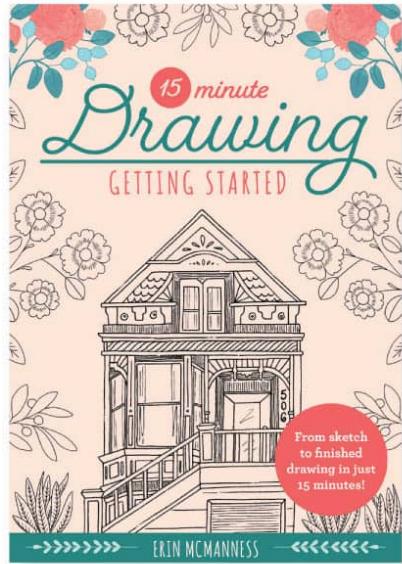
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